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THE SEVEN LAST WORDS
OF CHRIST

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The Seven Last Words of Christ on the Cross

An Oratorio
for
Soli and Chorus
of
Mixed Voices
Latin and English Words

DR. P. HARTMANN
von An der Lan-Hochbrunn
O. F. M.

Publishers
J. Fischer & Bro.
New York

Septem Ultima Verba Christi in Cruce

The Seven Last Words of Christ on the Cross

Die Sieben Letzten Worte Christi am Kreuze

Las Siete Palabras de N. S. Jesucristo en la Cruz

Instrumentation and Editions:

No. 3100 Orchestra-score

ORCHESTRA PARTS:

3100 a Violin I.
— b Violin II.
— c Viola
— d Violoncello
— e Basso
— f Flute I.
— g Flute II.
— h Oboe I.
— i Oboe II.
— j Clarinet I.
— k Clarinet II.
— l Bassoon I.
— m Bassoon II.
— n Horn I.
— o Horn II.
— p Horn III.
— q Horn IV.
— r Trumpet I.
— s Trumpet II.
— t Trombone I.
— u Trombone II.
— v Trombone III.
— w Bass-tuba
— x Tympany & Tamtam
— y Harp
— z Organ

3101 Vocal-score,
(Latin & English text)

CHORUS PARTS:
(Latin text only)

3101 a Soprano and Alto
— b Tenor and Bass

Text-books:

3270 Latin and English
3267 Latin and German

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Ausgaben:

No. 3100 Orchester-Partitur

ORCHESTERSTIMMEN:

3100 a Violine I.
— b Violine II.
— c Viola
— d Violoncello
— e Bass
— f Flöte I.
— g Flöte II.
— h Oboe I.
— i Oboe II.
— j Clarinette I.
— k Clarinette II.
— l Fagott I.
— m Fagott II.
— n Horn I.
— o Horn II.
— p Horn III.
— q Horn IV.
— r Trompete I.
— s Trompete II.
— t Posaune I.
— u Posaune II.
— v Posaune III.
— w Bass-tuba
— x Tympani und Tamtam
— y Harfe
— z Orgel

3101 Klavierauszug
(mit latein. u. englischem Text)

CHORSTIMMEN:
(latein. Text)

3101 a Sopran und Alt
— b Tenor und Bass

Textbücher:

3270 Latein und Englisch
3267 Latein und Deutsch

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Instrumentación, Ediciones:

No. 3100 Partitura de la orquesta

PARTES SUELTAS:

3100 a Violín I.
— b Violín II.
— c Viola
— d Violonchelo
— e Contrabajo
— f Flauta I.
— g Flauta II.
— h Oboe I.
— i Oboe II.
— j Clarinete I.
— k Clarinete II.
— l Fagot I.
— m Fagot II.
— n Corno I.
— o Corno II.
— p Corno III.
— q Corno IV.
— r Trompa I.
— s Trompa II.
— t Trombón I.
— u Trombón II.
— v Trombón III.
— w Tuba
— x Tímpanos-Tamtam
— y Arpa
— z Órgano

3101 Partitura de las Voces
(Letras latina é inglésa)

PARTES DEL CORO:
(Letra latina solamente)

3101 a Soprano y Alto
— b Tenor y Bajo

Libretos:

3270 Latín é Inglés
3267 Latín y Alemán

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FISCHER'S EDITION

The
Seven Last Words of Christ on the Cross

Septem ultima verba Christi in cruce

Les Sept Paroles Dernières de N. S. Jésus-Christ

AN

ORATORIO

with Latin and English words

FOR

Soli and Chorus of Mixed Voices with Accompaniment of Full Orchestra and Organ

BY

Dr. P. Hartmann von An der Lan-Hochbrunn
O. F. M.

Orchestral Score
Orchestral Parts

Vocal Score arranged from the author's orchestral score by E. J. Biedermann, $1.25 net

Text Books: Latin and English / Latin and German

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Septem ultima verba Christi in cruce

The Seven Last Words of Christ on the Cross

Dr. P. Hartmann von An der Lan-Hochbrunn
O. F. M.

SOLI

Soprano . . . . . Historia
Baritono . . (invisibile, all 'Organo) Christus
Basso . . . . . Dismas, Longinus

SOLOISTS

Soprano . . . . . Narrator
Baritone . . (invisible, by the organ) Christ
Bass . . . . . Dismas, Longinus

FIRST PART

FIRST WORD

No. 1.

Historia: Et postquam venerunt in locum, qui vocatur Calvariæ, ibi crucifixerunt eum; et latrones, unum a dextris, et alterum a sinistris.

Jesus autem dicebat:

Christus: "*Pater, dimitte illis: non enim sciunt quid faciunt.*"

Historia: Dividentes vero vestimenta ejus, miserunt sortes.

Et stabat populus spectans, et deridebant eum principes cum eis, dicentes:

Chorus: Alios salvos fecit, se salvum faciat, si hic est Christus Dei electus. —(*Luc. 23.*)

No. 2.

Chorus: Circumdederunt me dolores mortis: et pericula inferni invenerunt me.

Tribulationem et dolorem inveni: et nomen Domini invocavi.

O Domine, libera animam meam: misericors Dominus, et justus, et Deus noster miseretur.
—(*Psalm. 114.*)

No. 1.

Symphonic Introduction

Narrator: And when they were come to the place which is called Calvary, they crucified Him there; and the robbers, one on the right hand, and the other on the left.

And Jesus answered, saying:

Christ: "*Father, forgive them, for they know not what they do.*"

Narrator: Separating and dividing His garments, they cast lots.

And the people stood beholding, and the rulers also with them derided Him, saying:

Chorus: He that hath saved others; now let Him save Himself, if He be Christ, the chosen of God. —(*Luke 23.*)

No. 2.

Chorus: Sorrows of death have compassed me: and the perils of hell have found me.

I met with trouble and sorrow: and I called upon the name of the Lord.

O Lord, my God, deliver my soul.

The Lord is merciful and just, and our God, showeth mercy. —(*Psalm 114*).

SECOND WORD

No. 3.

Historia: Et dicebat ad Jesum:

Dismas: Domine, memento mei, cum veneris in regnum tuum.

Historia: Et dixit illi Jesus:

Christus: "*Amen dico tibi: Hodie mecum eris in paradiso.*" —(*Luc. 23.*)

Dismas: Beati, qui lavant stolas suas in sanguine Agni: ut sit potestas eorum in ligno vitæ, et per portas intrent in civitatem. —(*Apocal. 22.*)

No. 3.

Symphonic Introduction

Narrator: And he said to Jesus:

Dismas: O my Lord, remember me when Thou shalt come into Thy kingdom.

Narrator: And Jesus answered saying:

Christ: "*Amen I say to thee: this day thou shalt be with Me in paradise.*" —(*Luke 23.*)

Dismas: Blessed are they that wash their robes in the blood of the Lamb: that they may have a right to the tree of life, and may enter in by the gates into the city. —(*Apocal. 22.*)

THIRD WORD

No. 4.

Chorus: Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.
—(*Hymn. eccl.*)

Historia: Cum vidisset ergo Jesus matrem, et discipulum stantem, quem diligebat, dicit matri suæ:

Christus: "*Mulier, ecce filius tuus.*"

Historia: Deinde dicit discipulo:

Christus: "*Ecce Mater tua.*"

Historia: Et ex illa hora accepit eam discipulus in sua. —(*Joh. 19.*)

Chorus: Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam. Amen.
—(*Hymn. eccl.*)

No. 4.

Symphonic Introduction

Chorus: At the cross her station keeping,
Stood the mournful mother weeping,
Close to Jesus to the last.

Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Lo! the piercing sword had passed.
—(*Eccl. Hymn*).

Narrator: When Jesus therefore saw His mother and the disciple standing, the one He loved, He saith to His mother:

Christ: "*Woman, behold thy son.*"

Narrator: Then He saith to the disciple:

Christ: "*Behold thy mother.*"

Narrator: And that very hour, the disciple took her to his own. —(*John 19.*)

Chorus: Fount of love and holy sorrow,
Mother! may my spirit borrow
Somewhat of thy woe profound.

May my spirit burn within me;
Love my God, and great love win me
Grace to please Him here below.
Amen.—(*Eccl. Hymn*).

SECOND PART

FOURTH AND FIFTH WORDS

No. 5.

Historia: A sexta autem hora tenebræ factæ sunt super universam terram usque ad horam nonam.

Et circa horam nonam Jesus clamavit voce magna, dicens:

Christus: "*Eli, Eli lamma sabacthani?*"

Historia: Hoc est:

Christus: "*Deus meus, Deus meus ut quid dereliquisti me?*"

Historia: Quidam autem illic stantes, et audientes, dicebant:

Historia et Dismas: (*Duetto*). Eliam vocat iste.

Historia: Ceteri vero dicebant:

Chorus: Sine videamus an veniat Elias liberans eum. —(*Matth. 27.*)

Historia: Postea sciens Jesus quia omnia consummata sunt, ut consummaretur scriptura, dixit:

Christus: "*Sitio!*"

Historia: Vas ergo erat positum aceto plenum. Illi autem spongiam plenam aceto, hyssopo circumponentes, obtulerunt ori ejus.—(*Joh. 19.*)

No. 5.

Symphonic Introduction

Narrator: But now from the sixth hour darkness was o'er the earth until the ninth hour.

And then about the ninth hour Jesus cried with a loud voice saying:

Christ: "*Eli, Eli, lamma sabacthani?*"

Narrator: That is:

Christ: "*My God, my God, why hast Thou forsaken Me?*"

Narrator: Now then some of them that stood there and heard what Jesus said, exclaimed:

Narrator and Dismas: (*Duet.*) He calleth for Elias.

Narrator: And the others were saying:

Chorus: Stay and let us see if Elias cometh to deliver Him. —(*Matth. 27*).

Narrator: Afterwards, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, said:

Christ: "*I am athirst.*"

Narrator: Now there was a vessel, full of vinegar, set there. And placing a sponge full of vinegar about hyssop, they offered it to His mouth. —(*John 19.*)

No. 6.

Chorus: Quemadmodum desiderat cervus ad fontes aquarum: ita desiderat anima mea ad te Deus.

Dismas et Chorus: Sitivit anima mea ad Deum fortem vivum.

Chorus: Spera in Deo, quoniam confitebor illi: salutare vultus mei, et Deus meus. —(*Psalm. 41.*)

No. 6.

Chorus: As the hart panteth after the fountains of waters, so panteth my soul after Thee, O God.

Dismas and Chorus: My soul hath thirsted after the strong, living God.

Chorus: Hope in God, for I still will give praise to Him: the salvation of my countenance, and my God. —(*Psalm 41.*)

SIXTH AND SEVENTH WORDS

No. 7.

Historia: Et clamans voce magna Jesus ait:

Christus: "*Pater, in manus tuas commendo spiritum meum.*" —(*Luc. 23.*)

Chorus: In manus tuas commendo spiritum meum: redemisti me, Domine, Deus veritatis. —(*Psalm. 30.*)

Historia: Jesus dixit:

Christus: "*Consummatum est.*"

Historia: Et inclinato capite tradidit spiritum.— —(*Joh. 19.*)

Videns Centurio quod factum fuerat, glorificavit Deum, dicens:

Longinus: Vere hic homo justus erat.

Historia: Et omnis turba eorum qui simul aderant ad spectaculum istud, et videbant quæ fiebant, percutientes pectora sua revertebantur.— —(*Luc. 23.*)

Chorus: Perpetua nos pace custodi, quaesumus te Domine, quos per lignum Crucis redimere dignatus es. Amen. —(*Liturg. Rom.*)

No. 7.

Symphonic Introduction

Narrator: And Jesus cried with a loud voice, saying:

Christ: "*Father, in Thy hands My spirit I commend.*" —(*Luke 23.*)

Chorus: In Thy hands my spirit I commend: Thou hast redeemed me, Lord, my God, O God of truth. —(*Psalm 30.*)

Narrator: Jesus said:

Christ: "*It is finished!*"

Narrator: And inclining His head He gave up the ghost. —(*John 19.*)

Now the centurion, seeing what was done, glorified God, saying:

Longinus: Indeed this was a just man.

Narrator: And all the multitude of them that were come together to that sight, and beheld the things that were done, striking their breasts, returned. —(*Luke 23.*)

Chorus: Keep us in peace perpetual, we beseech Thee, O Lord, whom, through the wood of the cross, Thou hast redeemed. Amen. --(*Rom. Liturgy*).

VOCAL SCORE

Septem ultima verba Christi in cruce.

The Seven Last Words of Christ on the Cross.

PRIMA PARTE. ⁞ FIRST PART.

First Word.

Dr. P. Hartmann
von An der Lan-Hochbrunn, O.F.M.

Andante con moto. (♩ = 80)

Piano.

Cello & Fag.

p

mf Cor. I. Solo

p

C. Basso

p Viol. II.

10

p Viol. I.

Viola

Cor.

Fag.

Ped. ✻

p Ob.

mf Corni

pp Tromba

Cor.

Legni, Archi

cresc.

mf

Ottoni, Legni, Archi

ff

Ped. ✻ Ped. ✻ Ped. ✻

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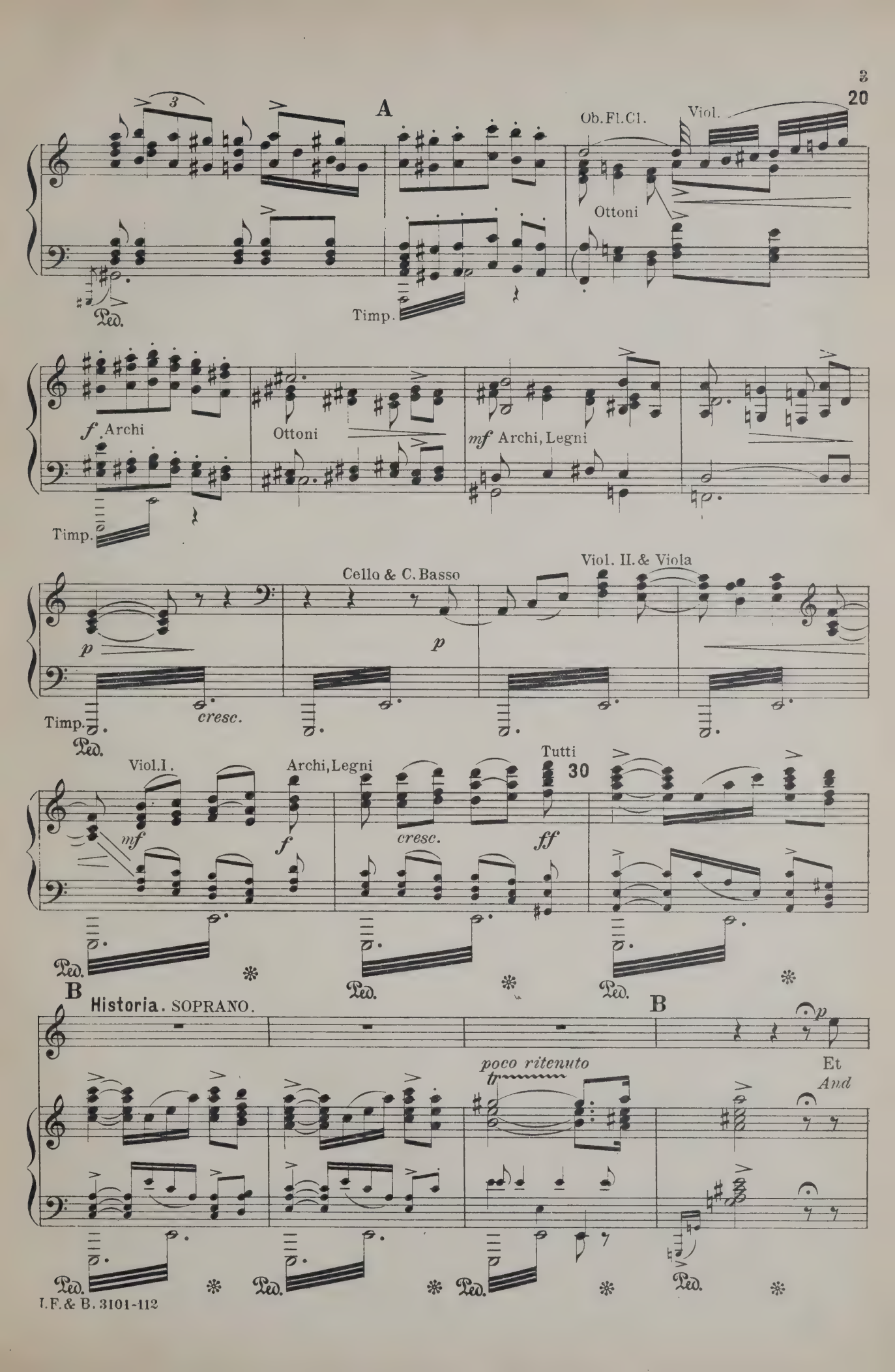

20
A
Ob. Fl. Cl.
Viol.
Ottoni
Timp.
Ped.
f Archi
Ottoni
mf Archi, Legni
Timp.
Cello & C. Basso
Viol. II. & Viola
p
p
Timp.
cresc.
Ped.
Viol. I.
Archi, Legni
Tutti
30
mf
f
cresc.
ff
Ped.
Ped.
Ped.
B
Historia. SOPRANO.
B
p
poco ritenuto
tr
Et
And
Ped.
Ped.
Ped.
Ped.

Tempo recitativo

post - quam ve - ne - runt in lo - cum, qui vo -
when they were come to the place, to the

Tempo recitativo

pp Archi

40

ca - tur Cal - va - ri - ae,
place which is called Cal - va - ry,

ppp

ppp Cello & C. Basso

mf

i - bi
they

Fag. *pp*

Cor. *pp*

Fag.

Viola

Cor.

poco ritenuto

a tempo

50

cru - ci - fi - xe - runt e - um;
cru - ci - fied Him there;

pp *poco ritenuto* Archi

Clar.

a tempo

Ob.

pp

Fag. & Cello *m.d.* *p*

C

et la - tro - nes, u - num a
and the rob - bers, one on the

Cor. Viol. I. Cor.

pp

dex - tris, et al - te - rum a si - ni - - -
right hand, and the oth - er on the

p Fl. & Ob. Clar. & Fag. Cor.

pp *p*

60

stris.
left.

Tromboni, Cor. Fag.

ff Ottoni *fz* *p* Legni

f *ritard.* *ff*

Je - - - - sus au - tem di - ce - bat:
And Je - sus an - swered say - ing:

Viol. I. Tutti

f Cor. *ff* *ritard.*

Timp.

*) Respiration marks intended for Latin version only.

D Adagio. (♩ = 69)

Christus. BARITONO.

70 molto espressivo

mf

Pa - ter, di -

Fa - ther, for -

Archi

pp

Org.

p

m.s.

Ped. * Ped. * Ped. *

mit - te il - - lis:

give them, for - give them,

pp

Archi e Org.

p

Ped. * Ped. * Ped. *

80

fp

ritenuto

non e - nim sci - unt quid fa - ci -

for they know not, know not what they

p

Org.

Ped. * Ped. *

E

Tempo I. (♩ = 80)

unt.

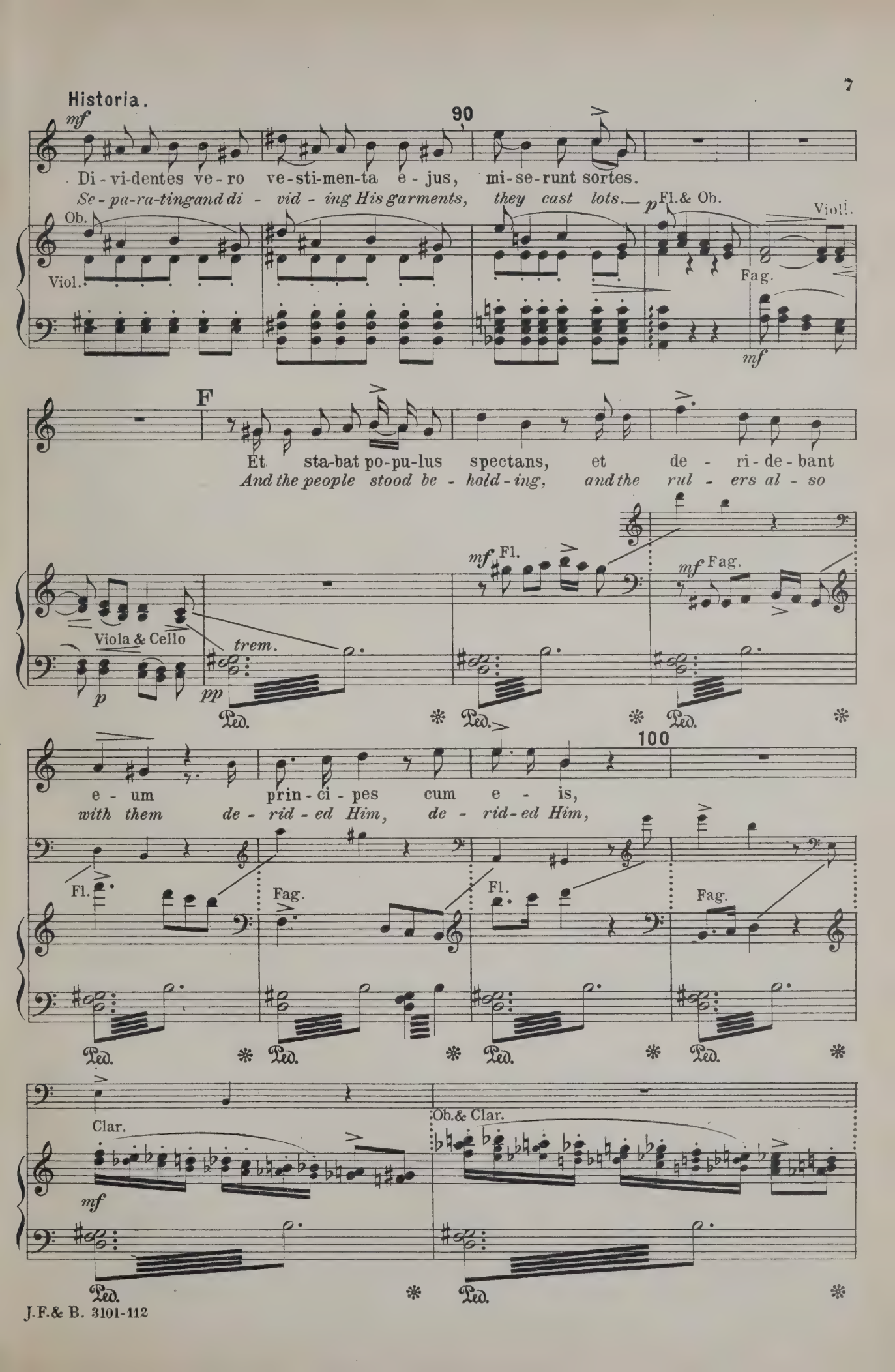
do.

Fag. Cor. Clar. Cor.

p

pp C. Basso e Cello

Viola


90
mf
Di - vi-dentes ve - ro ve - sti-men-ta e - jus, mi-se-runt sortes.
Se - pa-ra-ting and di - vid - ing His garments, they cast lots.
Ob.
Viol.
p
Fl.& Ob.
Viol.
Fag.
mf
F
Et sta-bat po-pu-lus spectans, et de - ri-de-bant
And the people stood be - hold - ing, and the rul - ers al - so
Viola & Cello
p
trem.
pp
mf Fl.
mf Fag.
Ped.
100
e - um prin - ci - pes cum e - is,
with them de - rid - ed Him, de - rid - ed Him,
Fl.
Fag.
Fl.
Fag.
Clar.
mf
Ob.& Clar.

Fag.

Fl. Ob. & Cl.

Ped.

f

mf

poco rit.

ff deciso

110

di - cen - tes:

say - - ing:

a tempo

p

ff

G

Allegro. (♩ = 144)

Coro d' Uomini.
Male Chorus.

TENORI I.

f ben marcato e deciso

A - li - os sal - vos fe - cit,
He that hath sav - ed oth - ers,

TENORI II.

f

ben marcato e deciso

BASSI I.

f

A - li - os sal - vos fe - cit,
He that hath sav - ed oth - ers,

BASSI II.

f

ben marcato e deciso

Allegro. (♩ = 144)

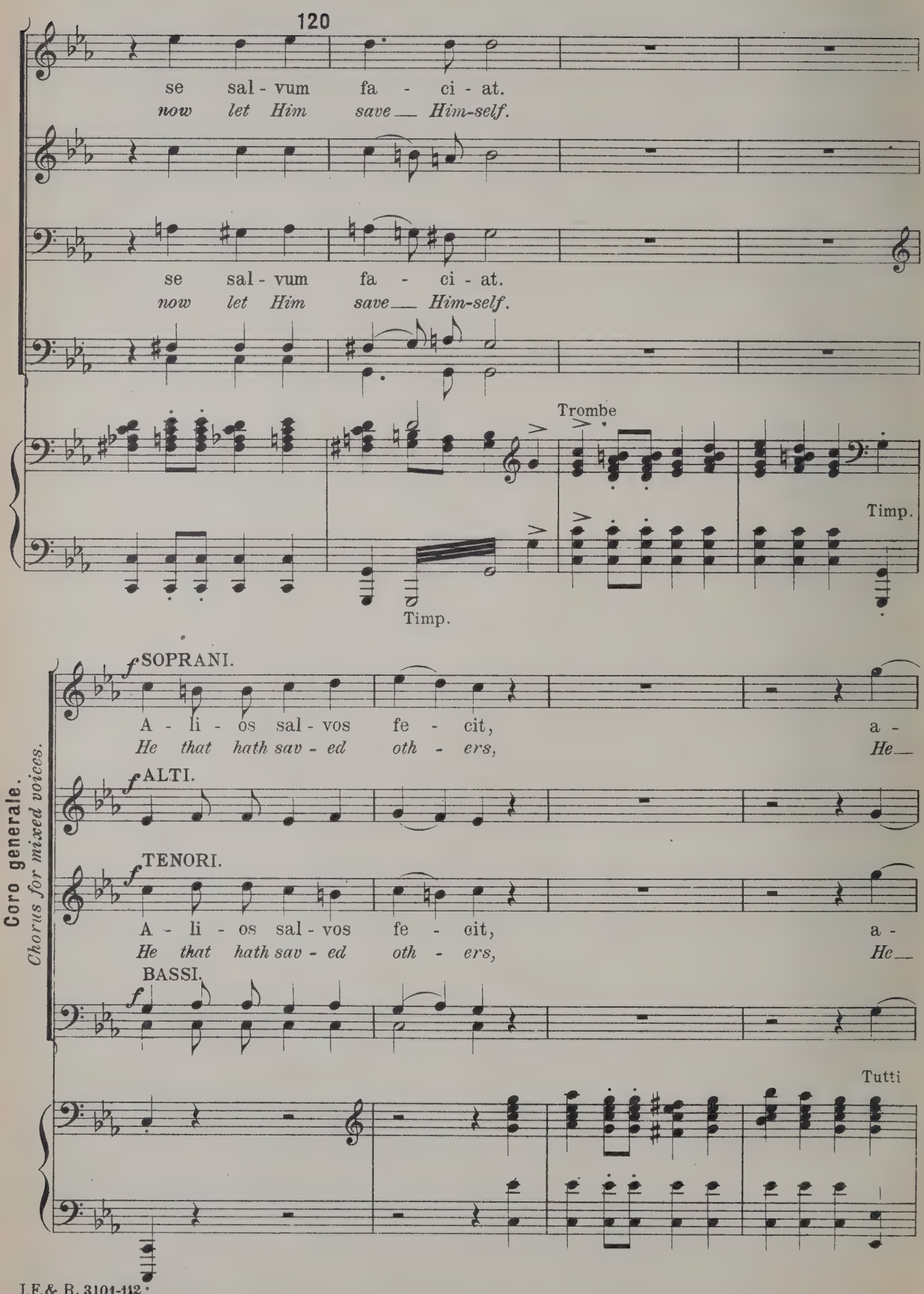
ben marcato e deciso

Archi e Legni

Timp.

a - li - os sal - vos fe - cit,
He that hath sav - ed oth - ers;

a - li - os sal - vos fe - cit,
He that hath sav - ed oth - ers;


120
se sal - vum fa - ci - at.
now let Him save Him-self.
se sal - vum fa - ci - at.
now let Him save Him-self.
Trombe
Timp.
Timp.
SOPRANI.
A - li - os sal - vos fe - cit, a -
He that hath sav - ed oth - ers, He
ALTI.
TENORI.
A - li - os sal - vos fe - cit, a -
He that hath sav - ed oth - ers, He
BASSI.
Tutti
Coro generale.
Chorus for mixed voices.

130

ff *ffz*

- li - os sal-vos fe - cit, se sal - vum fa - ci - at.
— that hath sav-ed oth - ers; now let Him save Him-self.

ff *ffz*

ff *ffz*

- li - os sal-vos fe - cit, se— sal - vum fa - ci - at
— that hath sav-ed oth - ers; now let Him save Him-selj.

ff *ffz*

ff *ffz*

H

Più Adagio. (♩ = 104)

mf

Si hic est
If He be

mf

Si hic est Chri - stus De - i e - le - -
If He be Christ, the chos - en, the— chos - en of

Più Adagio. (♩ = 104)
Viol. I. & Ob.

mf

Viol. II. & Clar.

tr

140

Chri - stus De - i e - le - - ctus, si hic est_
*Christ, the chos - en, the_ chos - en of God, if He be_*

ctus, si_ hic est_ Chri-stus De - i e - le - ctus, De -
*God, if_ He be_ Christ, the chos-en, the_ chos - en of_*

mf

Si hic est Chri - stus
If He be Christ, the

Viola & Fag.

Chri - - - stus_ De - i e - le - ctus, si
Christ, the chos - en, the chos - en of God,_ if

- i,_ De - i_ e - le - ctus, e - le -
God,_ Christ,_ the chos - en, the_ chos -

De - i e - le - - ctus, De - i_ e - le -
chos - en, the chos - en of God, Christ,_ the chos - en of

mf *f*

Si hic est Chri - stus De - - i, si
If He be Christ, the chos - - en, if

Archi, Legni & Cor.

Cor.

tr *f*

Cello & C. Basso

hic est Chri - stus De - i e - le - ctus, si
He be Christ, the chos - en of God, if

ctus, si hic est Chri - stus, si
en, if He be Christ, if

ctus si hic est Chri - stus, si
God, if He be Christ, if

hic est Chri - stus De - i e - le - ctus, si
He be Christ, the chos - en of God, if

Ob.

Fl.8va

150

hic est Chri - stus De - i e - le -
He be Christ, Christ the chos - en of

hic est Chri - stus De - i e - le - ctus, si
He be Christ, the chos - en of God, if

hic est Chri - stus De - i e - le -
He be Christ, Christ, the chos - en of

hic est Chri - stus, si
He be Christ, if

I

f

ctus, si hic est Chri - stus
God, if He be Christ, if

hic est Chri - stus De - i e - le - - ctus, si
He be Christ, the chos - en, the chos - en of God, of

f

ctus. Si hic est Chri - stus
God. If He be Christ, the

hic est Chri - stus De - i e - le - - ctus, si
He be Christ, the chos - en, the chos - en of God, if

Ob.

f

Fl. 8va

Fl. 8va

Viol. I.

f

Viol. II. & Clar.

Viola

Cello & Fag.

160

De - - - i e - le - - - - ctus, De-
He be Christ, the chos - - - - en, the

ff

hic est Chri - stus De - i e - le - - ctus, De-
God, the chos - en, chos - en, the chos - - en, the

ff

De - i e - le - ctus, e - le - - - - ctus, De-
chos - en, of God, the chos - - - - en, the

ff

hic, si hic est Chri - stus De - i e - le - ctus, De-
He, if He be Christ, the chos - en, the chos - en, the

ff

ff

ff

C. Basso

- - i e - le - - - - ctus.
chos - en, the chos - - en of God.

- - i e - le - - - - ctus.
chos - en, the chos - - en of God.

- i e - le - - - - ctus.
chos - en, the chos - - en of God.

- - i e - le - - - - ctus.
chos - en, the chos - - en of God.

K Allegro. (♩ = 152)

Coro d' Uomini.
Male Chorus.

p TENORI I.

A - li - os sal - vos fe - cit, a -
He that hath sav - ed oth - ers, He

p TENORI II.

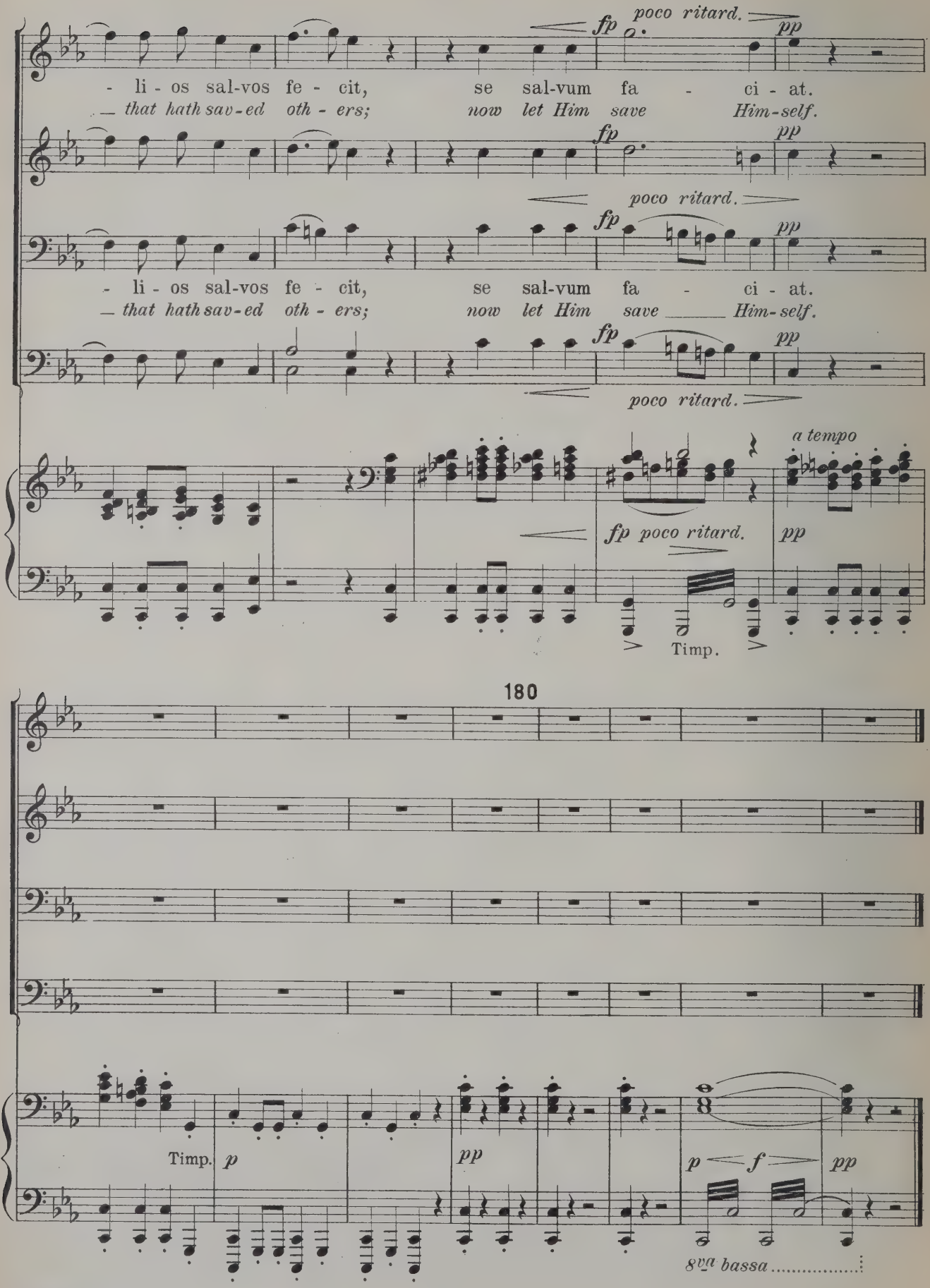
p BASSI I.

A - li - os sal - vos fe - cit, a -
He that hath sav - ed oth - ers, He

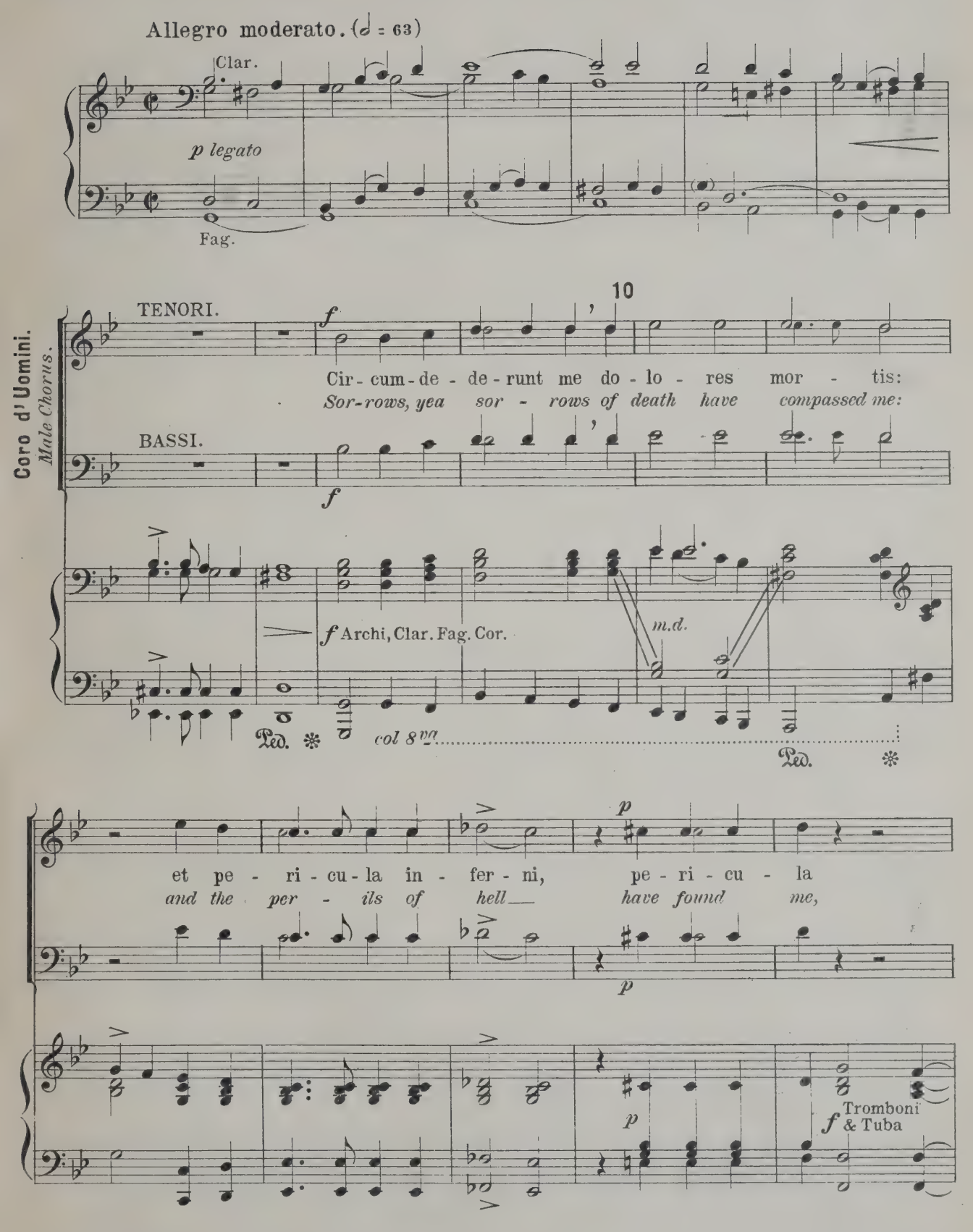
p BASSI II.

Allegro. (♩ = 152)

p Archi, Legni & Cor.


poco ritard.
fp
pp
- li - os sal-vos fe - cit, se sal-vum fa - ci - at.
that hath sav-ed oth - ers; now let Him save Him-self.
fp
pp
poco ritard.
fp
pp
- li - os sal-vos fe - cit, se sal-vum fa - ci - at.
that hath sav-ed oth - ers; now let Him save Him-self.
fp
pp
poco ritard.
a tempo
fp poco ritard.
pp
Timp.
180
Timp.
p
pp
p
f
pp
8va bassa

No 2.


Allegro moderato. (𝅗𝅥 = 63)
Clar.
p legato
Fag.
Coro d' Uomini.
Male Chorus.
TENORI.
10
Cir - cum - de - de - runt me do - lo - res mor - tis:
Sor-rows, yea sor - rows of death have compassed me:
BASSI.
f Archi, Clar. Fag. Cor.
m.d.
Ped.
col 8va
et pe - ri - cu - la in - fer - ni, pe - ri - cu - la
and the per - ils of hell have found me,
Tromboni & Tuba

20

in - ve - ne - runt me.
the per - ils of hell have found me.

Trombe

Fl. Ob. Clar. 8va

Timp.

Clar.

Cor.

Fag.

Coro di Donne.
Female Chorus.

SOPRANI.

30

A

Cir - cum - de - de - runt me do -
Sor - rows, yea sor - rows of

ALTI.

Archi, Ob. Clar. Fag.

col 8va

lo - res mor - tis: et pe - ri - cu - la in - fer - ni;
death have compassed me: and the per - ils of hell

col 8va

Ped. *

40

p *f*

pe - ri - cu - la in - ve - ne - runt me.
have found me, the per - ils of hell have found me.

p *f*

Trombe

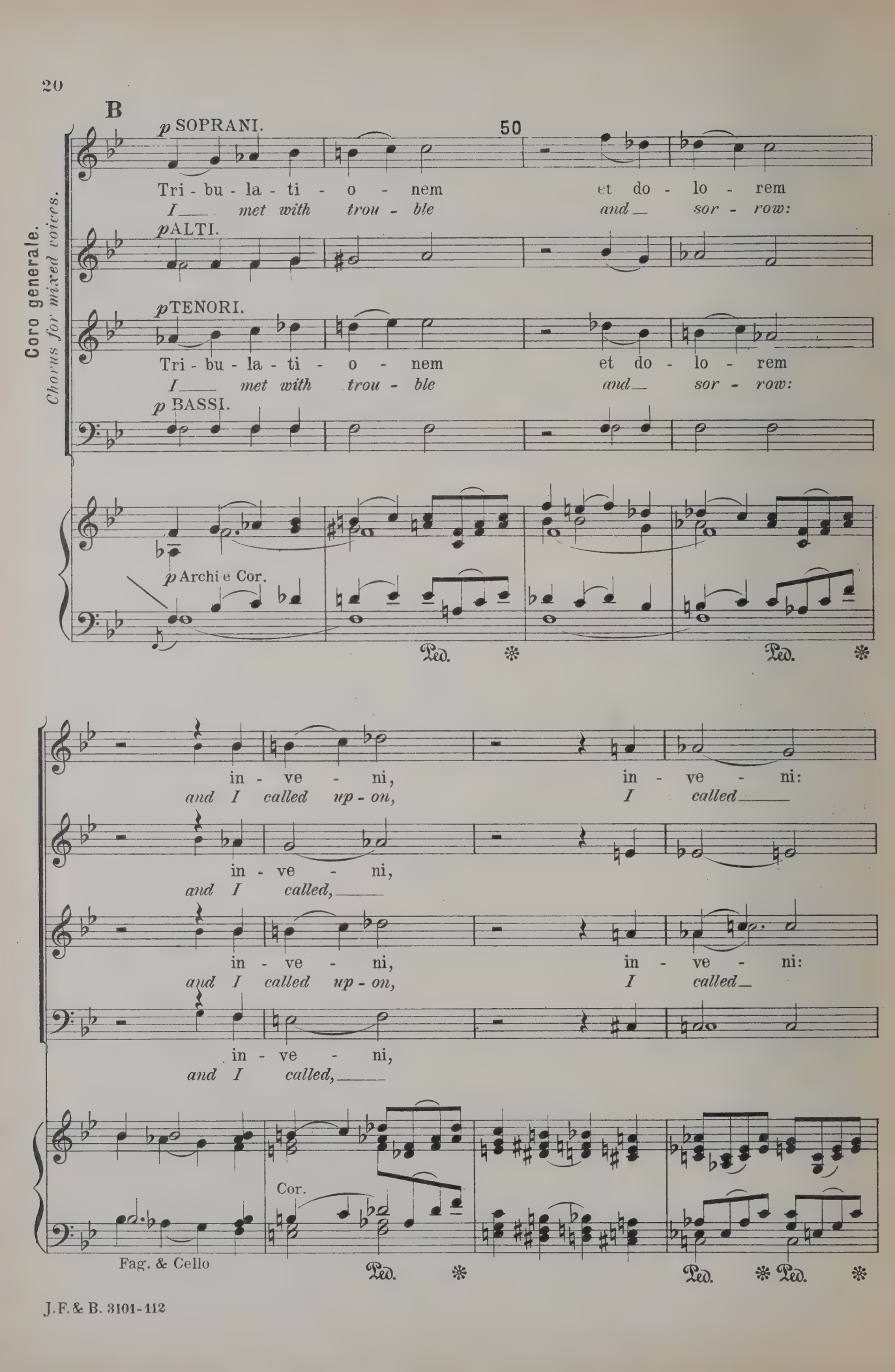
p *f* *ff* Tromboni & Tuba *sfz*

8va bassa

Ped.

p *f*

* Ped. * Ped. * Ped. * Ped. *


B
50
Coro generale.
Chorus for mixed voices.
p SOPRANI.
Tri - bu - la - ti - o - nem et do - lo - rem
I met with trou - ble and sor - row:
p ALTI.
p TENORI.
Tri - bu - la - ti - o - nem et do - lo - rem
I met with trou - ble and sor - row:
p BASSI.
p Archi e Cor.
Ped. * Ped. *
in - ve - ni, in - ve - ni:
and I called up - on, I called
in - ve - ni,
and I called,
in - ve - ni, in - ve - ni:
and I called up - on, I called
in - ve - ni,
and I called,
Cor.
Fag. & Cello
Ped. * Ped. * Ped. *

60

p

et no-men Do - mi - ni in - vo - ca - vi,
up-on the name of the Lord, and I called up-on,

p

in - vo - ca - vi,
and I called up - on,

p

et no-men Do - mi - ni in - vo - ca - vi,
up-on the name of the Lord, and I called up - on,

p

Ob. e Clar.

p

Ped. ✻ Ped. ✻

et no-men Do-mi - ni in - vo - ca - vi,
up-on the name of the Lord, and I called up-on,

et no-men Do-mi - ni in - vo - ca - vi,
up-on the name of the Lord, and I called up-on,

Tutti

Cor.

Tromboni

Ped. ✻ Ped. ✻

ff *p*

no - men Do - mi - ni in - - vo - ca - -
called up - on the name of the Lord.

ff *p*

no - men Do - mi - ni in - vo - ca - -
called up - on the name of the Lord.

ff *p*

no - men Do - mi-ni in - vo - ca - -
called up - on the name of the Lord.

ff *p* Archi, Legni,

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Timp.

70

vi.

vi.

vi.

Tutti Archi, Legni

Cor. *f* *ff* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

C

p

O Do - mi - ne, O Do - mi - ne,
O Lord, my God, O Lord, my God,

p

O Do - mi - ne, O Do - mi - ne,
O Lord, my God, O Lord, my God,

p

Archi

p Cor.

Ped. * Ped. *

80

li - be - ra a - ni - mam me - am:
de - liv - er my soul, Lord, my soul de - liv - er.

li - be - ra a - ni - mam me - am:
de - liv - er my soul, Lord, my soul de - liv - er.

li - be - ra a - ni - mam me - am:
de - liv - er my soul, Lord, my soul de - liv - er.

li - be - ra a - ni - mam me - am:
de - liv - er my soul, Lord, my soul de - liv - er.

Cor.

Fag. & Cello

Ped. * Ped. * Ped. *

mi - se - ricors Do - mi-nus, et ju - stus,
The Lord is mer - ci-ful, and just,

et ju - stus,
the Lord is just,

mi - se - ricors Do - mi-nus, et ju - stus,
The Lord is mer - ci-ful, the Lord is just,

et ju - stus,
and just,

Viola

Ob.e Clar.

p

Ped. * Ped. *

et De - us, De - us no - ster
and God, our God show - eth mer - cy,

et De - us, De - us no - ster
and God, our God show - eth mer - cy,

Cor.

Tromboni

Ped. * Ped. *

ff *p*

mi - - se - re - - tur, mi - - se - re - -
show - eth mer - - cy, show - eth mer - -

ff *p*

ff *p*

mi - - se - re - tur, mi - se - re - - - -
show - eth mer - cy, show-eth mer - - - -

ff *p*

mi - se - - re - - - - - - -
show - eth mer - - - - - - -

Tutti

ff *p* Archi, Legni,

Timp.

tur.
cy.

tur.
cy.

tur.
cy.

Trombe

f

Trombone I.

Tutti

f Cor.

ff Tromboni, Tuba

100

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p Archi

Ped. *

D

110

SOPRANI. *f*

Cir - cum - de - de-runt me do - lo - res
Sor-rows, yea sor - rows of death have

ALTI. *f*

TENORI. *f*

Cir - cum - de - de-runt me do - lo - res
Sor-rows, yea sor - rows of death have

BASSI. *f*

Fl. 8va

f Archi, Legni & Cor.

Ped. * Ped. *

mor - tis: et pe - ri - cu - la in - fer - ni, pe - ri - cu -
compassed me: and the per - ils of hell have found

mor - tis: et pe - ri - cu - la in - fer - ni, pe - ri - cu -
compassed me: and the per - ils of hell have found

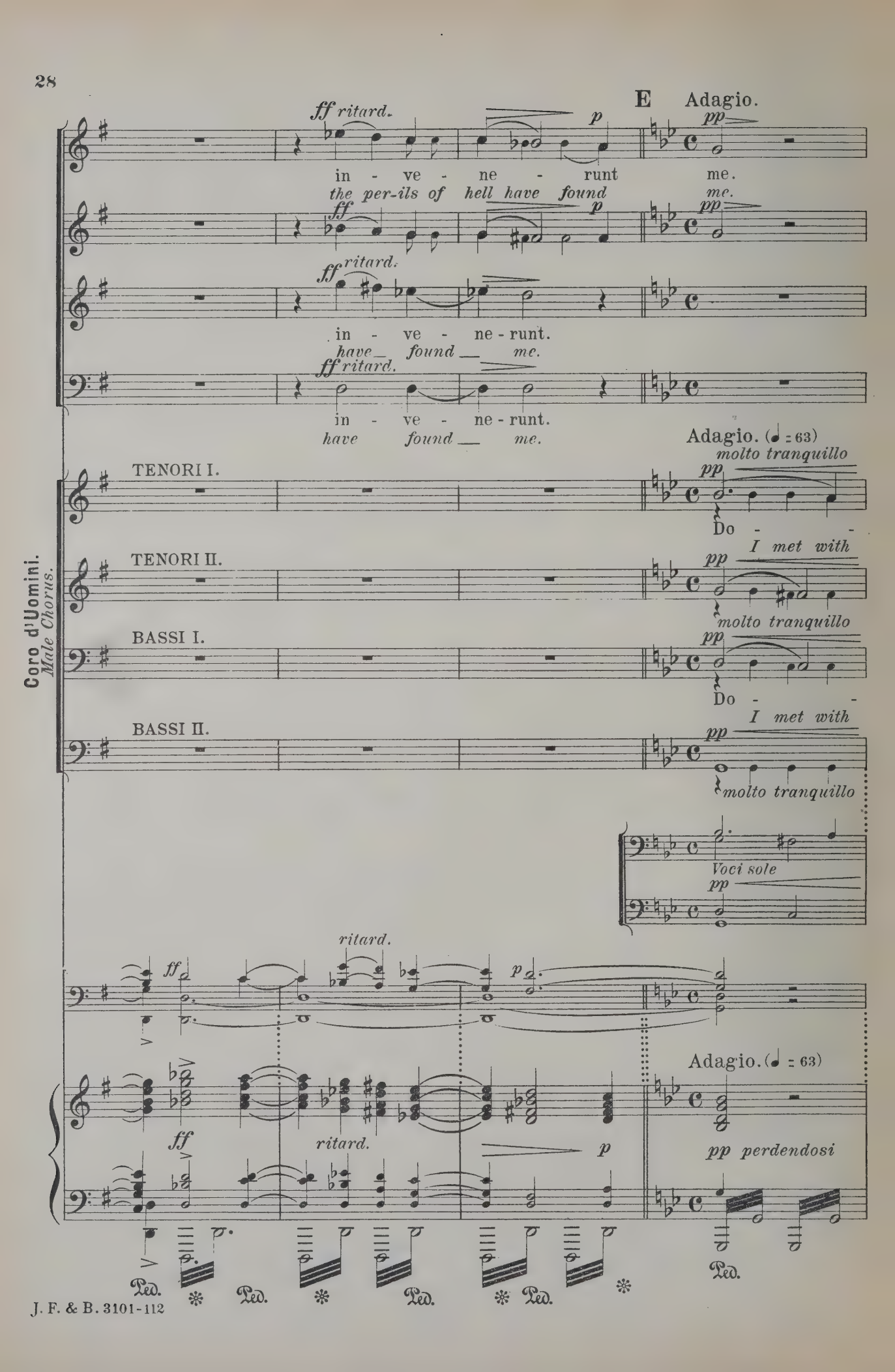
120

la in - ve - ne - runt me,
me, the per-ils of hell have found me,

la in - ve - ne - runt me,
me, the per-ils of hell have found me,

Tromboni & Tuba

Tutti


E Adagio.
ff ritard.
p
pp
in - ve - ne - runt me.
the per-ils of hell have found me.
ff
p
pp
ff ritard.
in - ve - ne - runt.
have found me.
ff ritard.
in - ve - ne - runt.
have found me.
Adagio. (♩ = 63)
molto tranquillo
TENORI I.
pp
Do - -
I met with
TENORI II.
pp
molto tranquillo
BASSI I.
pp
Do - -
I met with
BASSI II.
pp
molto tranquillo
Coro d'Uomini.
Male Chorus.
Voci sole
pp
ritard.
ff
p
Adagio. (♩ = 63)
ff
ritard.
p
pp perdendosi
Ped.
*

130

lo - rem in - ve - - - - ni,
trou - ble and sor - - - - row,

in - ve - - - ni,
and sor - - - row,

lo - rem in - ve - - - - -
trou - ble and sor - - - - -

in - ve - - ni,
and sor - - row,

ppp

do - - - lo - rem, do - lo - - - rem.
trou - ble and sor - row, and sor - - - row.

riten. *ppp*

do - - - lo - rem, do - lo - - - rem.
trou - ble and sor - row, and sor - - - row.

riten. *ppp*

ni, do - - lo - rem, do - lo - - - rem.
row, trou - - - ble and sor - - - row.

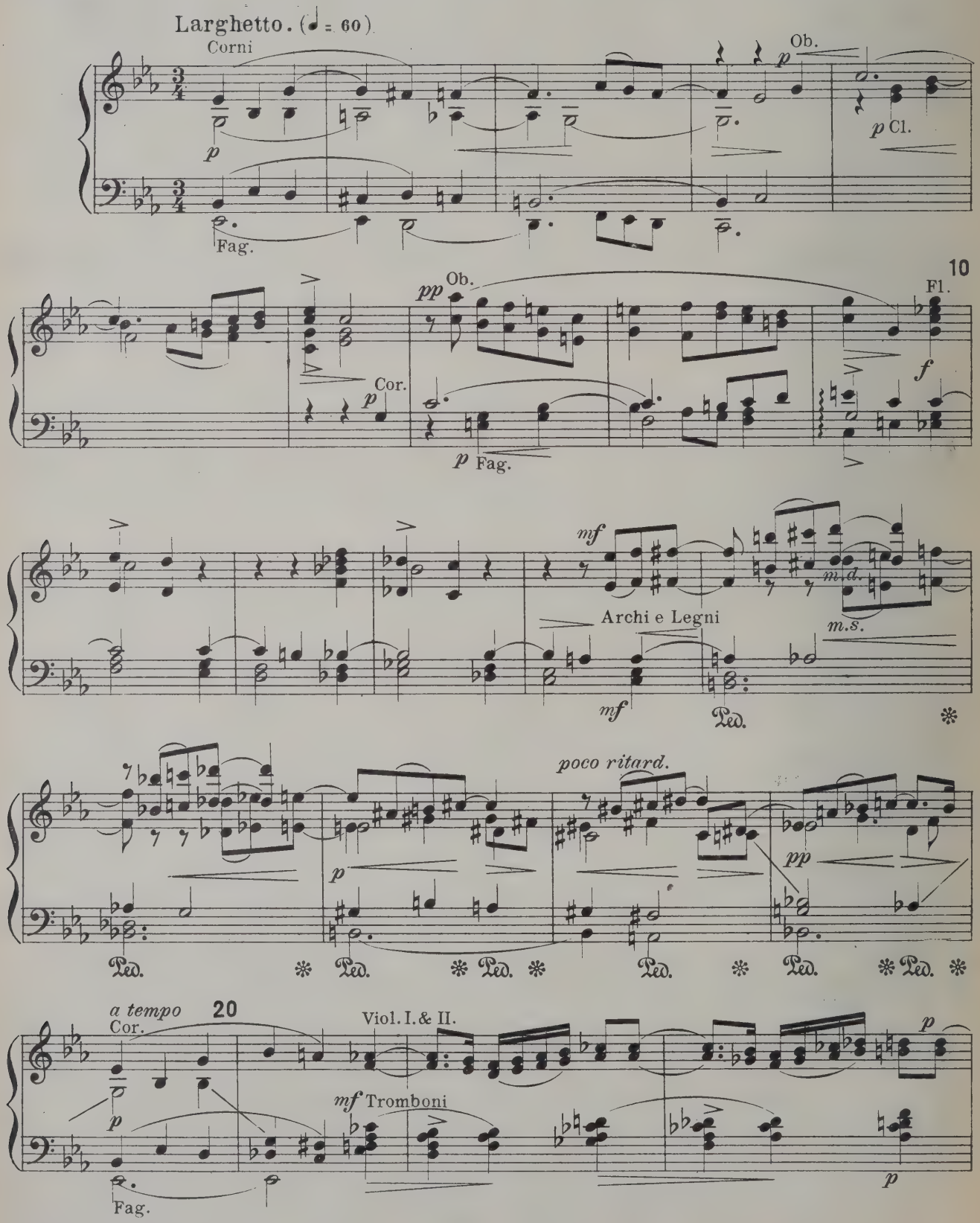
riten. *ppp*

do - - - lo - rem, do - lo - - - rem.
trou - ble and sor - row, and sor - - - row.

riten. *ppp*

Second Word.

No. 3.



A

Historia.

p *Recitativo*

Et di - ce - bat ad
And he said — to

Fl. Ob. Cl. *poco ritard.* *dolce* *mf* *p* *pp* Cor. Timp. Ped. ✻ Ped. ✻

30 *riten.*

Je - sum:
Je - sus:

Cl. *ppp* Cor. Fag. *pp* *riten.* Ped. ✻

Dismas. BASSO.

p *a tempo* 40

Do - mi - ne, Do - mi - ne, me - men - to me - i, me - men - to
O my Lord, O my Lord, re - mem - ber me, — re - mem - ber

a tempo *p* Archi, Fag. Cor. *quasi pizz.*

f *ritard.* *a tempo*

me - i cum ve - ne - ris in regnum tu - um.
me — when Thou shalt come in-to Thy king - dom.

mf *f* *ritard.* *p* *a tempo*

Historia. 50 B

Et
And

Fl.
Ob.
Cl.

Cor.

Fag.

Trombi.
Cor.
Fag.

Tuba

Viol.i

m.s.

ritard. *ff*

Adagio. (♩ = 69)

di - xit il - li Je - sus:
Je - sus an - swered say - ing:

ff TUTTI.

ritard.

Timp.

Org.

m.s.

Christus. 60 *mf* *molto espress.*

A - men di - co ti - - bi: Ho - di-
A - men, A - men I say to thee: This

Archi

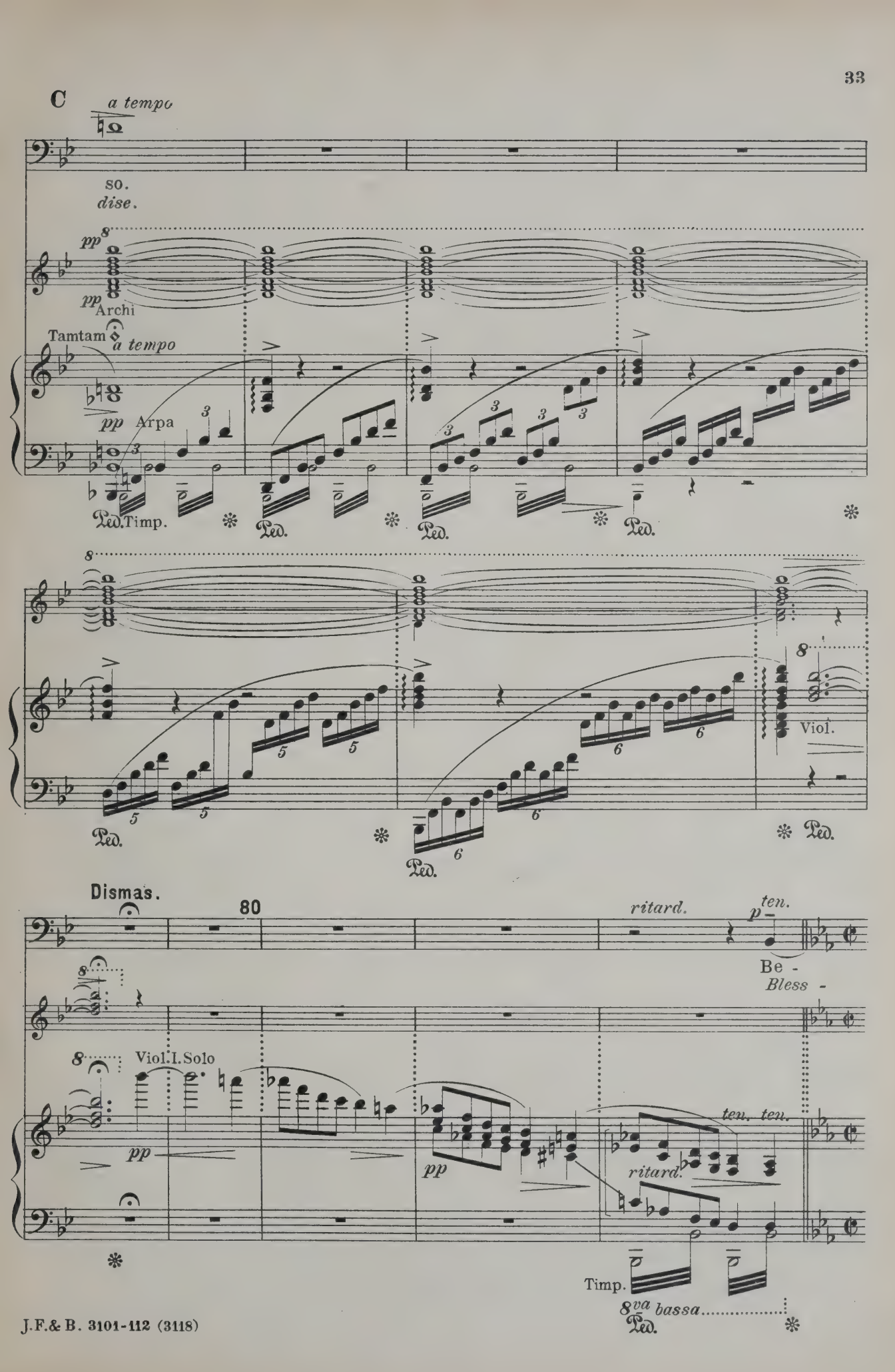
Archi
e Org.

e me - cum e - ris in pa - ra - di -
day thou shalt be, shalt be with Me in pa-ra-

70 *poco rit.*

Org.

poco rit.


C
a tempo
so.
dise.
pp
pp Archi
Tamtam
a tempo
pp Arpa
Ped. Timp.
Ped.
Viol.
Dismas.
80
ritard.
p ten.
Be -
Bless -
Viol. I. Solo
pp
ten. ten.
ritard.
Timp.
8va bassa

D Larghetto. (𝅗𝅥 = 58)

a - - ti, be - a - - ti, qui la - vant
- ed are they that wash their robes, that wash their

molto sensibile

legato

pp Archi e Arpa

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

90

sto - las su - - - - as, be - a - ti, qui
robes in the blood of the Lamb, bless - - ed are

Ped. * Ped. * Ped. * Ped. * Ped.

la - vant sto - - las su - as in san - - -
they that wash their robes, their robes

f

f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

100

- gui - ne A - - gni:
in the blood of the Lamb:

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ritard. mf

ut sit po -
that they may

pp Tromboni

ritard.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

E a tempo 110 p mf

te - stas e - o - rum in li - gno vi - tae, et per
have a right to the tree of life, and may

Trombe

pp a tempo

Arpa

Tuba

Corni

pp Tuba

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f poco ritard. p

por-tas in-trent in ci - vi - ta - tem.
en-ter in by the gates in-to the cit - y.

Viol. Solo

p

mf f poco ritard. p

Ped. * Ped. Arpa

(♩ = 58) ritard. p 120

Be -
Bless -

Cl. Solo

pp a tempo

pp pp ritard. ten. p

Timp.

ppp 8va bassa

F (𝅗𝅥 = 58)

a - - ti, be - - a - - ti, qui
- ed are they that wash their robes, that

sensibile

pp una corda

Ped. * Ped. * Ped. * Ped. * Ped. *

la - vant sto - las su - - - - as, be -
wash their robes in the blood of the Lamb, bless -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

130

a - ti, qui la - vant sto - - las su - as in
- ed are they that wash their robes, their

tre corde
sempre pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

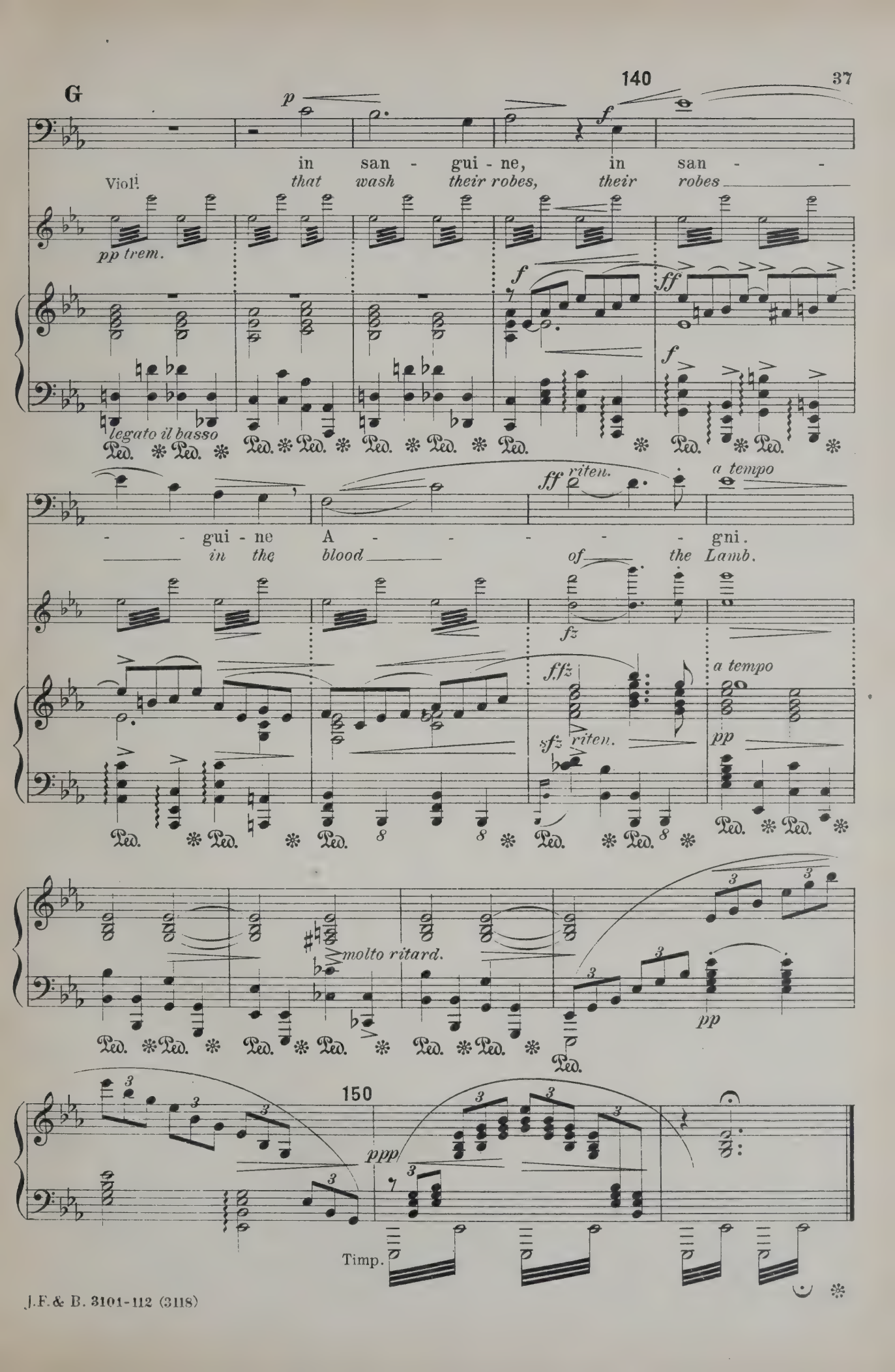
f p pp

san - - - - gui - ne A - - gni,
robes in the blood of the Lamb,

f p pp

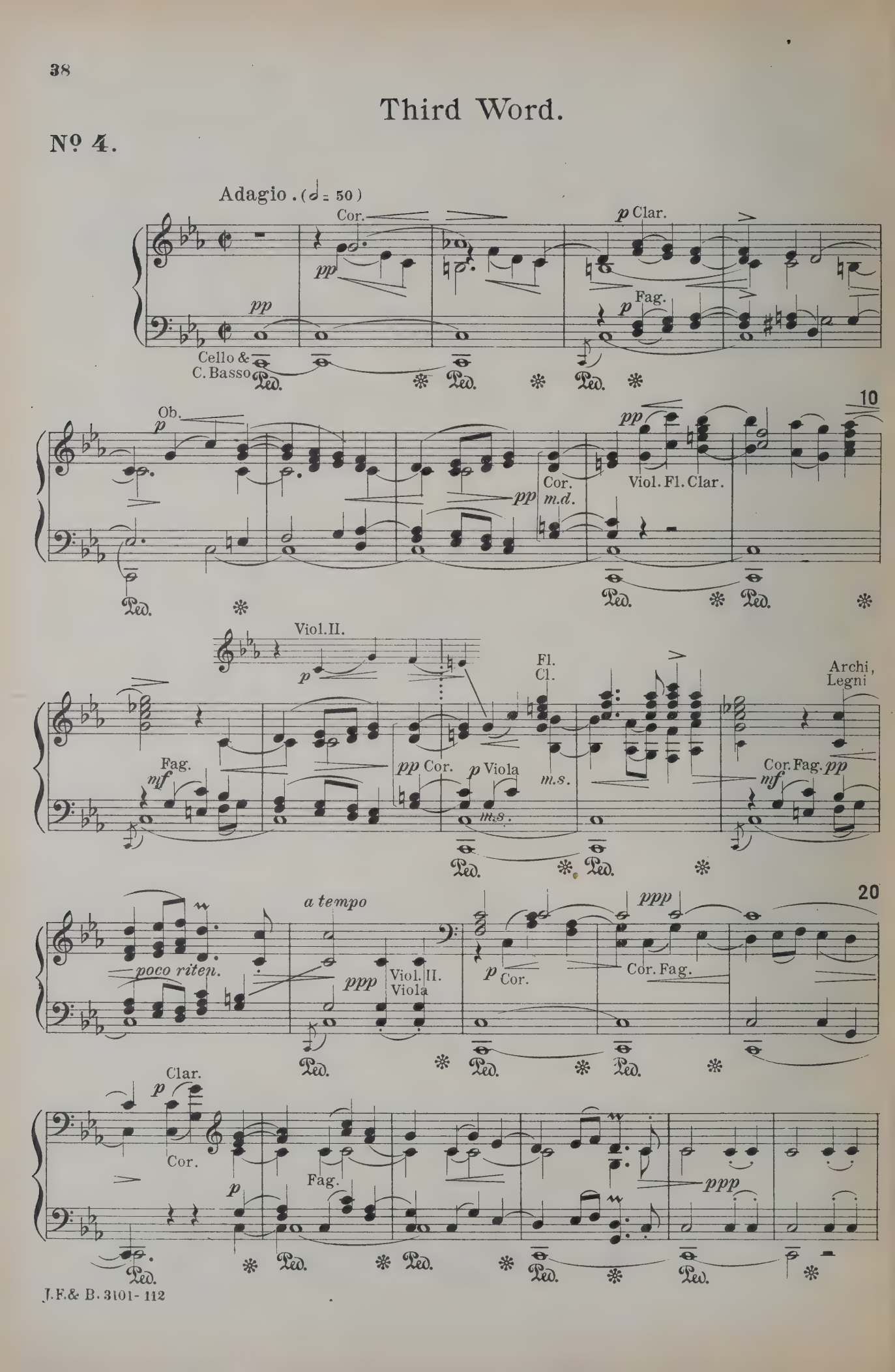
f p pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


G
140
p
f
in san - gui - ne, in san - -
Viol.
that wash their robes, their robes
pp trem.
f
ff
f
legato il basso
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
ff riten.
a tempo
- - gui - ne A - - - - gni.
in the blood of the Lamb.
fz
f.fz
a tempo
sfz riten.
pp
Ped. * Ped. * Ped. 8 8 * Ped. * Ped. 8 * Ped. * Ped. *
molto ritard.
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
150
ppp
Timp.

Third Word.

Nº 4.



Coro generale.
Chorus for Mixed Voices.

SOPRANI. A
poco rit. *p a tempo* 30
Sta - bat Ma - ter do - lo - ro - sa
At the cross her sta - tion keep - ing,

ALTI.
poco rit. *p a tempo*
Sta - bat Ma - ter do - lo - ro - sa
At the cross her sta - tion keep - ing,

TENORI.
poco rit. *p a tempo*
Sta - bat Ma - ter do - lo - ro - sa
At the cross her sta - tion keep - ing,

BASSI.
poco rit. *p a tempo*
Sta - bat Ma - ter do - lo - ro - sa
At the cross her sta - tion keep - ing,

Archi, Legni
a tempo
pp *poco rit.* *p legato*
Cor.

Ju - xta cru - cem la - cri - mo - sa,
Stood the mourn-ful moth - er weep - ing,

Ju - xta cru - cem la - cri - mo -
Stood the mourn - ful moth - er weep -

Ju - xta cru-cem la - cri - mo -
Stood the mournful moth - er weep -

Ju - xta cru - cem la - cri - mo -
Stood the mourn - ful moth - er weep -

Ob.
p
C. Basso

cresc. mf

Dum pen - de - bat, dum pen - de - bat,
Close to Je - sus, close to Je - sus,

cresc. mf

sa, Dum pen - de - bat, dum pen -
ing, Close to Je - sus, close to

cresc. mf

- sa, Dum pen - de - bat, dum pen -
- *ing, Close to Je - sus, close to*

cresc. mf

sa, Dum pen - de - bat, dum pen - de - bat,
ing, Close to Je - sus, close to Je - sus,

cresc. mf Cor. Cl. m.s.

Ped. * Ped. *

40

f p

dum pen - de - bat Fi - li -
close to Je - sus to the

f p

de - bat, dum pen - de - bat Fi - li -
Je - sus, close to Je - sus to the

f p

de - bat, pen - de - bat Fi - li -
Je - sus, to Je - sus to the

f p

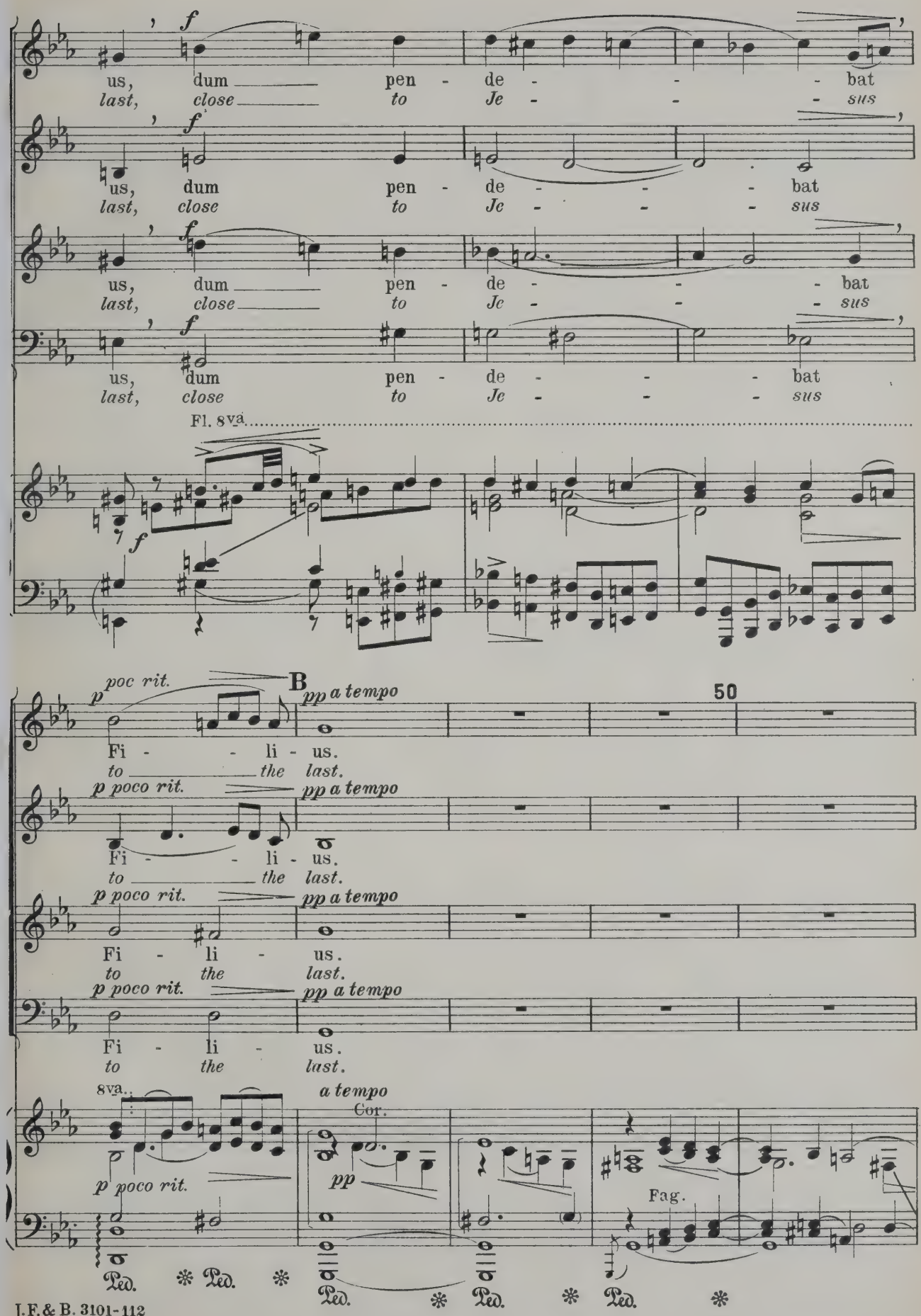
dum pen - de - bat Fi - li -
close to Je - sus to the

Fl. 8va

f p

f

Ped. * Ped. *


us, dum pen - de - - - bat
last, close to Je - - - sus
Fl. 8va
poc rit.
B
pp a tempo
50
Fi - - li - us.
to the last.
p poco rit.
8va
a tempo
Cor.
pp
Fag.
Ped.

Clar.

Cor.

Ob. Clar.

Tromb.

m.s.

mf

f

Ped. * Ped. * Ped. * Ped. *

60

cresc.

sempre cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ottoni

f

C

Tutti

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

70

Tromboni & Tuba

fff

8

trem.

fff tutta forza

Cor. & Tromba

Ped. * Ped. * Ped. * Ped. * Ped. *

Timp.

decresc. p sempre decresc. pp

Viola pp Cor. Solo p

decresc. p sempre decresc. Tromboni pp

pp

decresc. p sempre decresc. pp

80

Fag. p pp Archi, Cor. Fag. Cor.

D

poco rit. p a tempo

Cu - jus a - ni - mam ge - men - tem,
Through her heart, His sor - row shar - ing,

poco rit. p a tempo

Cu - jus a - ni - mam ge - men - tem,
Through her heart, His sor - row shar - ing,

poco rit. p a tempo

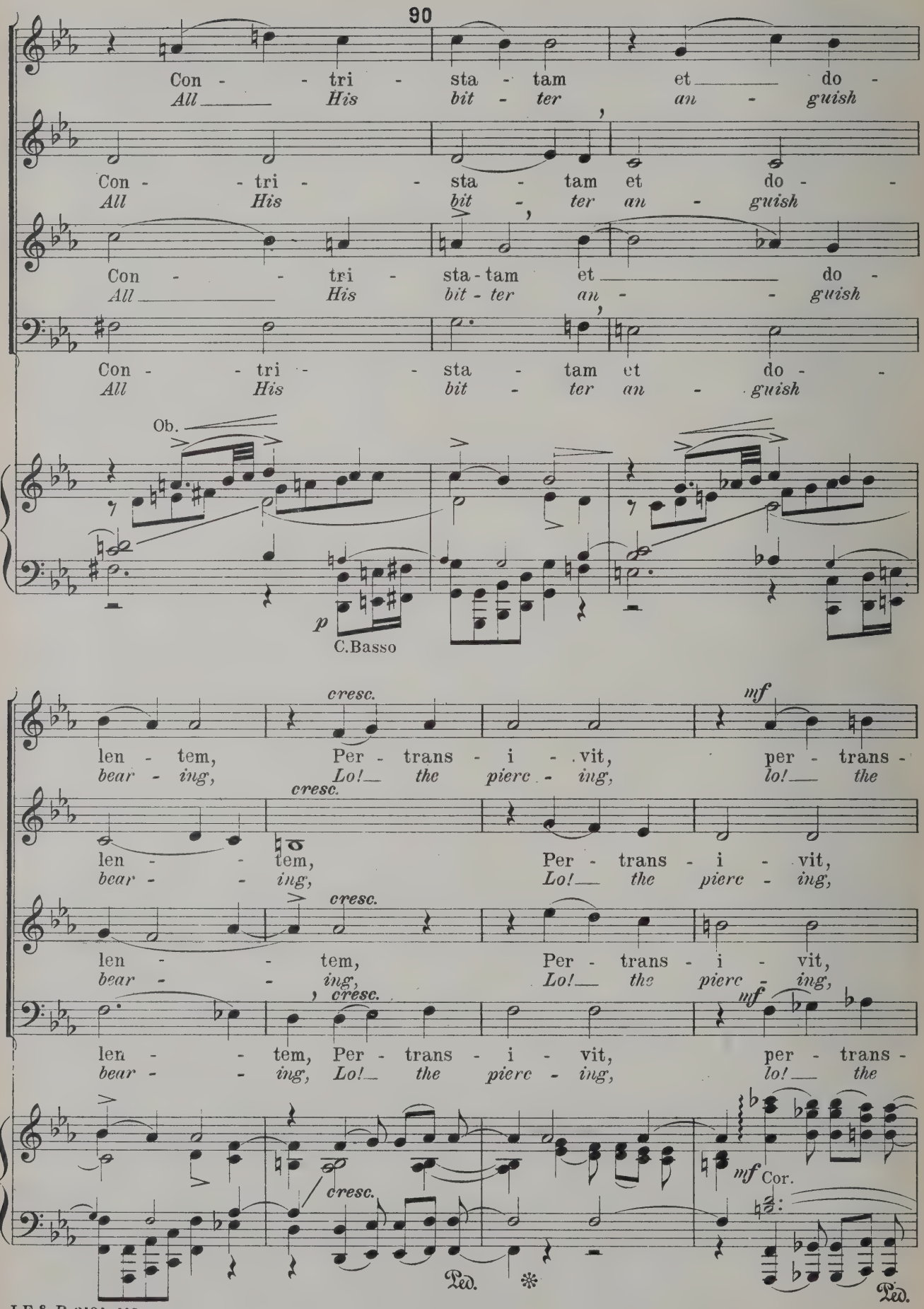
Cu - jus a - ni - mam ge - men - tem,
Through her heart, His sor - row shar - ing,

poco rit. p a tempo

Cu - jus a - ni - mam ge - men - tem,
Through her heart, His sor - row shar - ing,

a tempo

poco rit. pp Archi, Legni p Cor.


90
Con - - tri - sta - tam et do -
All His bit - ter an - guish
Con - - tri - - sta - tam et do - -
All His bit - ter an - guish
Con - - tri - sta - tam et do -
All His bit - ter an - - guish
Con - - tri - - sta - tam et do - -
All His bit - ter an - guish
Ob.
p
C.Basso
cresc.
mf
len - tem, Per - trans - i - vit, per - trans -
bear - ing, Lo! the pierc - ing, lo! the
len - - tem, Per - trans - i - vit,
bear - - ing, Lo! the pierc - ing,
len - - tem, Per - trans - i - vit,
bear - - ing, Lo! the pierc - ing,
len - - tem, Per - trans - i - vit, per - trans -
bear - - ing, Lo! the pierc - ing, lo! the
mf Cor.
Ped.
Ped.

i - vit, per - - trans - i - -
pierc - ing, lo! the pierc - -

per - trans - i - - vit, per - trans -
lo! the pierc - - ing, lo! the

per - trans - i - - - vit, per - trans -
lo! the pierc - - - ing, lo! the

i - vit, per - - trans - - i - -
pierc - ing, lo! the pierc - -

Cl. *m.s.*

100

- - vit gla - di - us, per - trans - i - -
- - *ing sword had passed, lo! the pierc - -*

i - vit gla - - di - us, per - trans - i - -
pierc - ing sword had passed, lo! the pierc - -

i - vit gla - di - us, per - trans - i - vit,
pierc - ing sword had passed, lo! the pierc - ing,

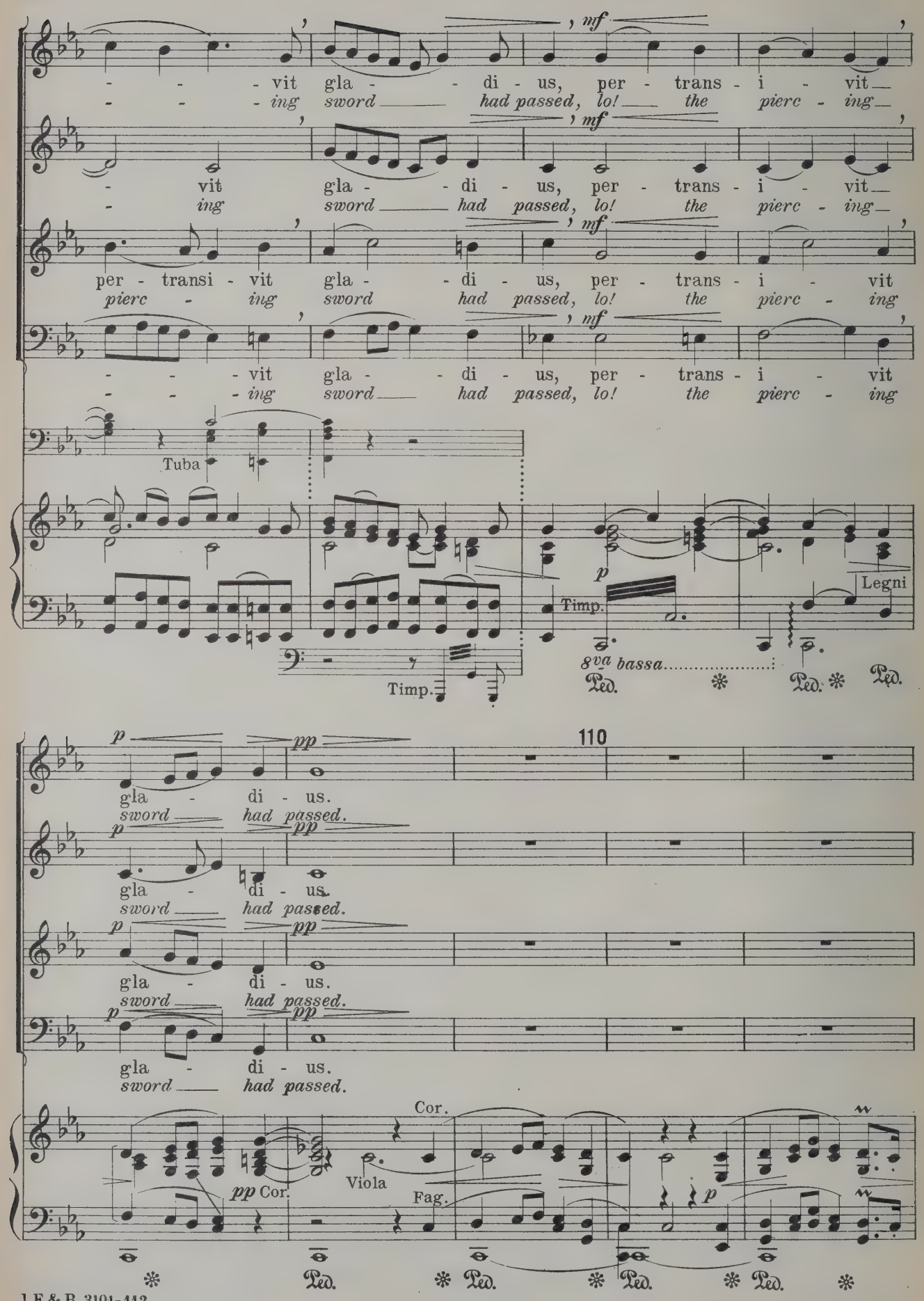
- vit gla - di - us, per - trans - i - -
- *ing sword had passed, lo! the pierc - -*

Tromboni

Fl. 8va

Tutti

Ped. Ped. Ped.


mf
- - - vit gla - - di - us, per - trans - i - vit
- - - ing sword had passed, lo! the pierc - ing
- vit gla - - di - us, per - trans - i - vit
- ing sword had passed, lo! the pierc - ing
per - transi - vit gla - - di - us, per - trans - i - vit
pierc - ing sword had passed, lo! the pierc - ing
- - - vit gla - - di - us, per - trans - i - vit
- - - ing sword had passed, lo! the pierc - ing
Tuba
Timp.
p
Legni
8va bassa
Ped.
110
pp
gla - di - us.
sword had passed.
Cor.
Viola
Fag.

Sempre Adagio. (♩ = 66)

Historia. E *Recitativo*

mf

Cum vi-dis-set er-go Je-sus ma-trem,
When Je-sus there-fore saw His moth-er

Ob. *sensibile*

pp *fp* *pp* *mf* *m.d.*

Ped. *sempre*

120

et dis-ci-pu-lum
and the dis-ci-ple

m.d. *m.s.*

trem. *m.s.* Cl. Ped. Ob. Cello *m.s. sopra* Ped.

stan-tem, quem di-li-ge-bat, di-cit ma-tri su-æ:
stand-ing, the one He loved, He saith to His moth-er:

p

fp *pp* *fp*

F Più Adagio. (♩ = 60) Christus. 130 *molto espressivo*

mf

Mu-
O,

Org. *p*

Ped.

- li - er, ec - - ce fi - li - us tu - -
wo - man, be - hold thy son, wo - man be - hold thy

p *mf*

Ped. * Ped. *

Ultimo tempo d'Orchestra. (♩ = 66)

Historia. *mf* 140

us. Ob. De - in - de di - cit dis - ci - pu - lo:
son. Cl. Then saith He to the dis - ci - ple:

f Archi, Tromboni *p* Cor. Fag.

f Ped. * Ped. * Ped. * Ped. *

Più Adagio. (♩ = 60)

Christus. *mf* *con*

Ec -
Be -

p Org., Arpa, Archi

Ped.

tutta l'espressione 150

- ce, ec - - ce Ma - ter tu - -
hold thy moth - er, be - hold thy moth - -

Arpa Archi

mf

Ped. * Ped. * *8va bassa* Ped. *

G Ultimo tempo d'Orchestra. (♩ = 66)

a.
er.

Cor. III.

p Archi, Cor.

mf

Ped. ✻ Ped. ✻

Historia.

160

p

Et ex il - la ho - ra ac - ce - pit e - am
And that ver-y hour, the dis - ci - ple took her,

Ob. *sensibile*

pp

trem.
m. s.

Ped. ✻ Ped. ✻

dolce

dis - ci - pu - lus in su - - - - -
he took her to his own, his

mf Cl.

p

p

pp

Ped. ✻

a.
own.

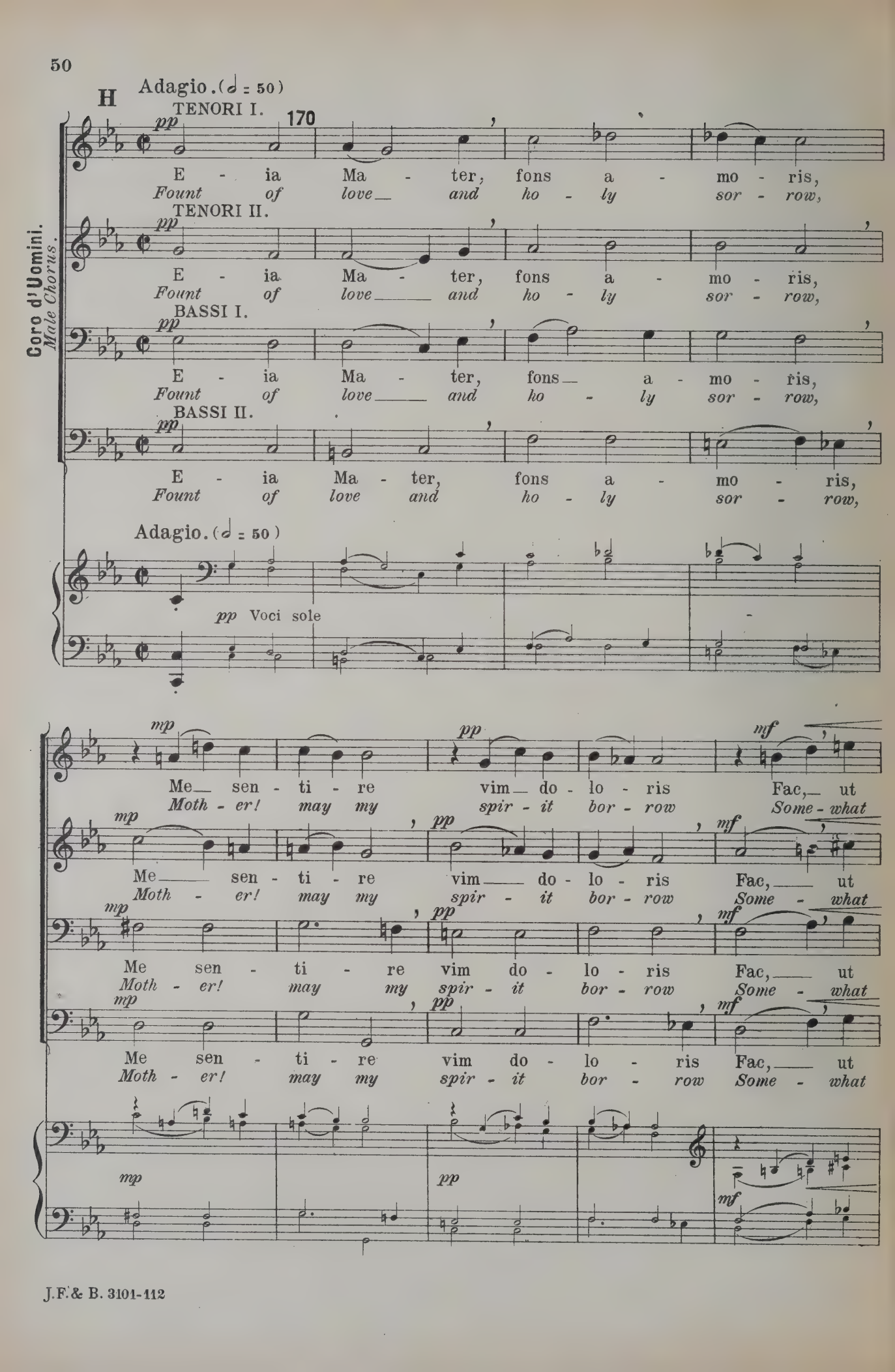
Tutti *f*

ff

mf Archi *p* Cl. Fag. Cor.

p

Ped. ✻


H
Adagio. (𝅗𝅥 = 50)
TENORI I.
170
pp
E - ia Ma - ter, fons a - mo - ris,
Fount of love and ho - ly sor - row,
TENORI II.
pp
E - ia Ma - ter, fons a - mo - ris,
Fount of love and ho - ly sor - row,
BASSI I.
pp
E - ia Ma - ter, fons a - mo - ris,
Fount of love and ho - ly sor - row,
BASSI II.
pp
E - ia Ma - ter, fons a - mo - ris,
Fount of love and ho - ly sor - row,
Coro d'Uomini.
Male Chorus.
Adagio. (𝅗𝅥 = 50)
pp Voci sole
mp
pp
mf
Me sen - ti - re vim do - lo - ris Fac, ut
Moth - er! may my spir - it bor - row Some - what
Me sen - ti - re vim do - lo - ris Fac, ut
Moth - er! may my spir - it bor - row Some - what
Me sen - ti - re vim do - lo - ris Fac, ut
Moth - er! may my spir - it bor - row Some - what
Me sen - ti - re vim do - lo - ris Fac, ut
Moth - er! may my spir - it bor - row Some - what

te - cum lu - - - - - - ge -
of thy woe *pro -*

te - cum lu - - - - - - ge -
of thy woe *pro -*

te - cum lu - - - - - - ge -
of thy woe *pro -*

te - cum lu - - - - - - ge -
of thy woe *pro -*

Ultimo tempo d'Orchestra. (♩ = 66)

am.
found.

am.
found.

am.
found.

am.
found.

Ultimo tempo d'Orchestra. (♩ = 66)

Tutti

Archi Ob. Cl.

I

Adagio. (𝅗𝅥 = 50)

Coro di Donne.
Female Chorus.

SOPRANI I.

190

pp *mp*

E - ia Ma - ter, fons a - mo - ris, Me sen -
Fount of love and ho - ly sor - row, Moth - er!

SOPRANI II.

pp *mp*

E - ia Ma - ter, fons a - mo - ris, Me sen -
Fount of love and ho - ly sor - row, Moth - er!

ALTI I.

pp *mp*

E - ia Ma - ter, fons a - mo - ris, Me sen -
Fount of love and ho - ly sor - row, Moth - er!

ALTI II.

pp *mp*

E - ia Ma - ter, fons a - mo - ris, Me sen -
Fount of love and ho - ly sor - row, Moth - er!

Adagio. (𝅗𝅥 = 50)

pp Voci sole *mp*

pp *mf*

ti - re vim do - lo - ris Fac, ut te - cum
may my spir - it bor - row Some - what, some - what

pp *mf*

ti - re vim do - lo - ris Fac, ut te - cum
may my spir - it bor - row Some - what, some - what

pp *mf*

ti - re vim do - lo - ris Fac, ut te - cum
may my spir - it bor - row Some - what of thy

pp *mf*

ti - re vim do - lo - ris Fac, ut te - cum
may my spir - it bor - row Some - what of thy

pp *mf*

200K

ff poco ritenuto a tempo

lu - - - ge - am.
of thy woe pro - found.

ff poco ritenuto a tempo

lu - - - ge - am.
of thy woe pro - found.

ff poco ritenuto a tempo

lu - - - ge - am.
woe pro - found.

ff poco ritenuto a tempo

lu - - - ge - am.
woe pro - found.

Tromboni & Tuba fff

ff poco ritenuto

trem. a tempo fff tutta forza

Cor. & Trombe

Ped. * Ped. *

fff Timp.

decresc. p sempre decresc. pp

p sempre decresc. pp Viola

Cor. Solo p

decresc. p sempre decresc. Tromboni pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

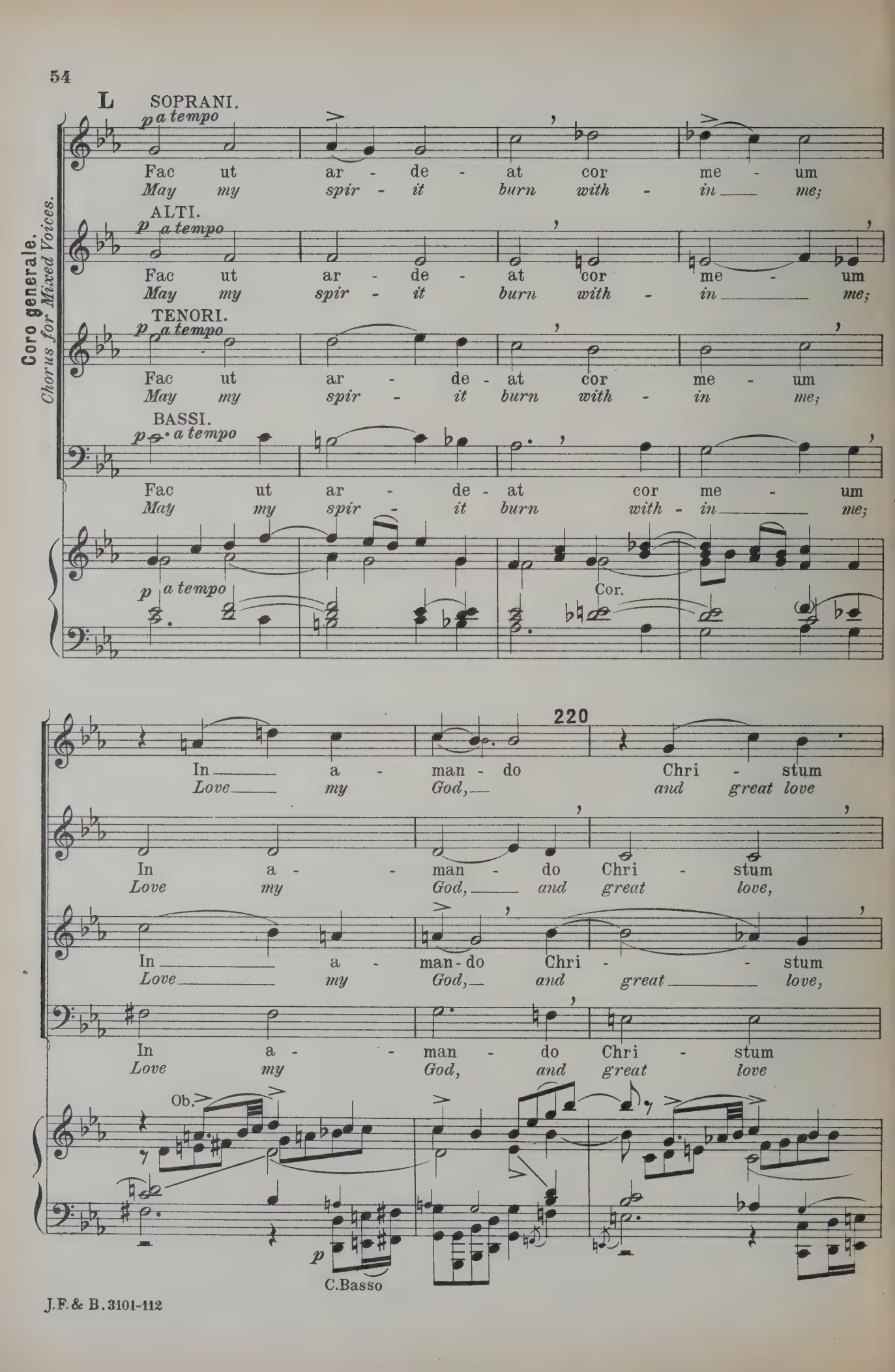
decresc. p sempre decresc. pp

210 poco rit.

Fl. 8va

Fag. p pp Archi, Cor. Fag. Cor. pp Archi, Legni

Ped. * Ped. * Ped. *


L
SOPRANI.
p a tempo
Fac ut ar - de - at cor me - um
May my spir - it burn with - in me;
ALTI.
p a tempo
Fac ut ar - de - at cor me - um
May my spir - it burn with - in me;
TENORI.
p a tempo
Fac ut ar - de - at cor me - um
May my spir - it burn with - in me;
BASSI.
p a tempo
Fac ut ar - de - at cor me - um
May my spir - it burn with - in me;
Coro generale.
Chorus for Mixed Voices.
p a tempo
Cor.
220
In a - man - do Chri - stum
Love my God, and great love
In a - man - do Chri - stum
Love my God, and great love,
In a - man - do Chri - stum
Love my God, and great love,
In a - man - do Chri - stum
Love my God, and great love
Ob.
p
C.Basso

cresc.

De - um, Ut si - bi,
win me Grace to please Him,

cresc.

De - - - um, Ut
great love win me Grace to

cresc.

De - - - um, Ut
great love win me Grace to

cresc.

De - - um, Ut si - bi,
win me Grace to please Him,

cresc.

m.s.

Ped. ✻ Ped.

mf f

ut si - bi, ut si -
grace to please Him, grace, grace

mf

si - bi, ut si - bi,
please Him, grace to please Him,

mf f

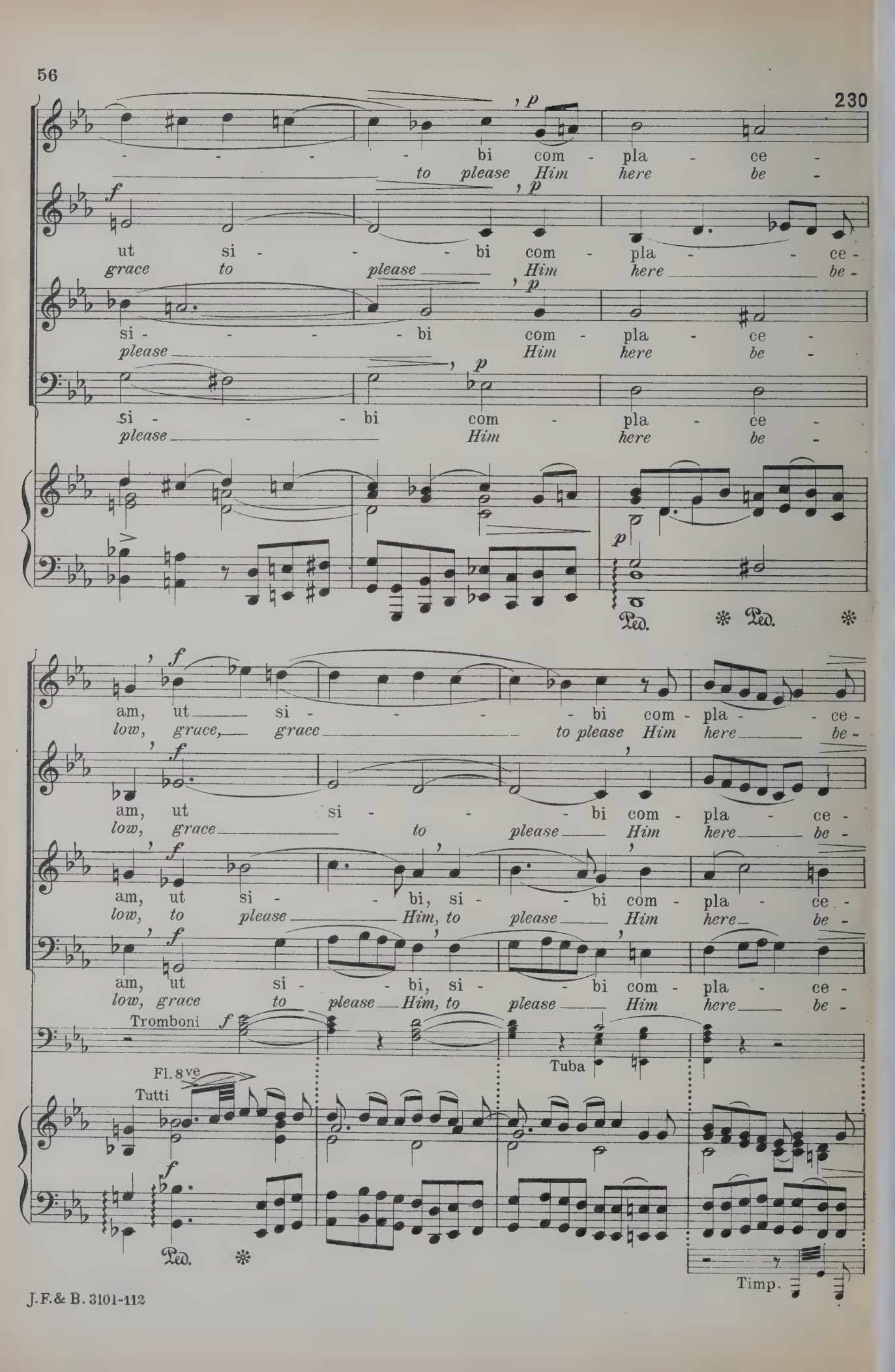
si - bi, ut si - bi, ut
please Him, grace to please Him, to

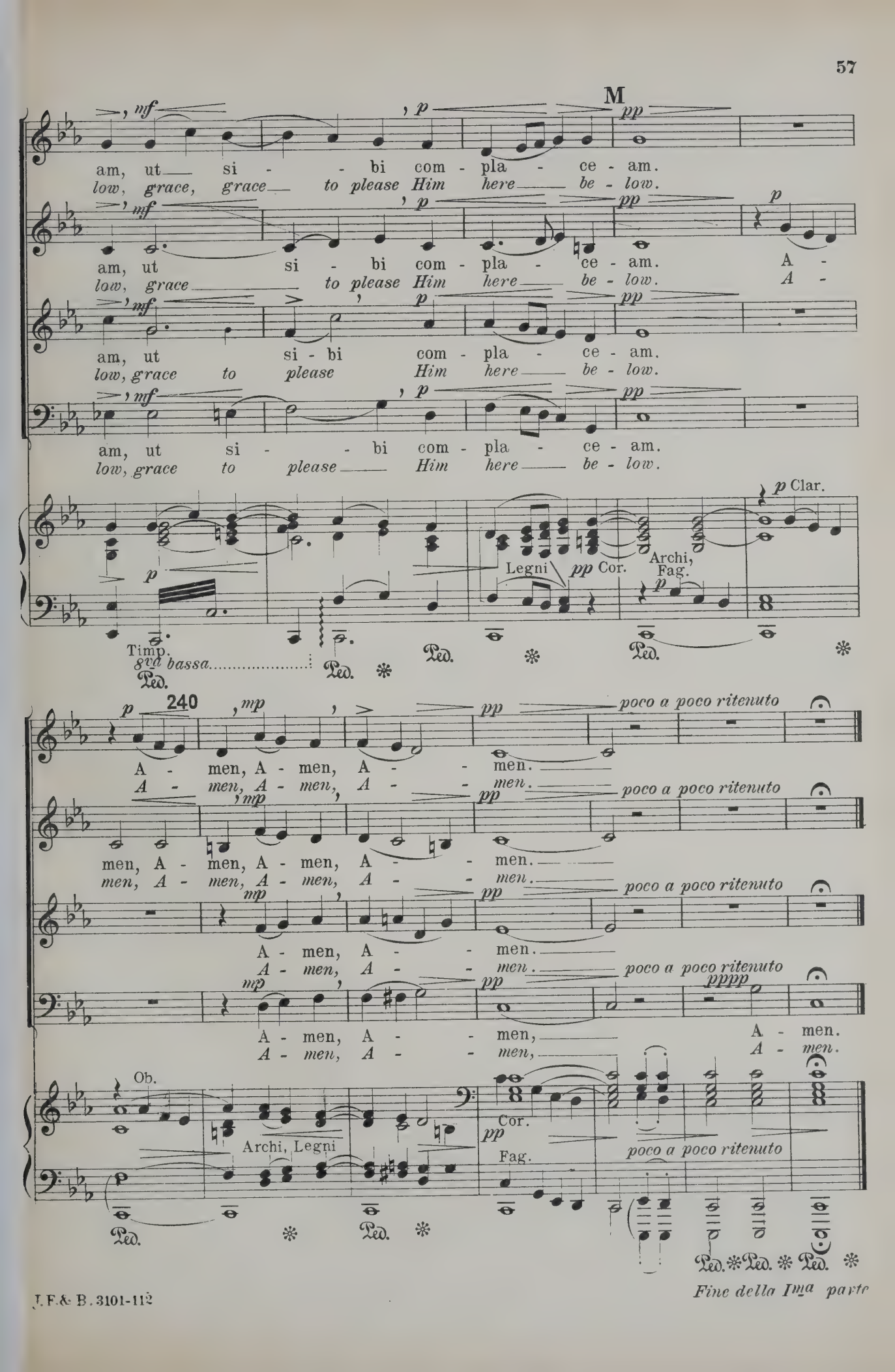
mf f

ut si - bi, ut
grace to please Him, please,

mf Cor. Cl. m.s. f f

✻ f

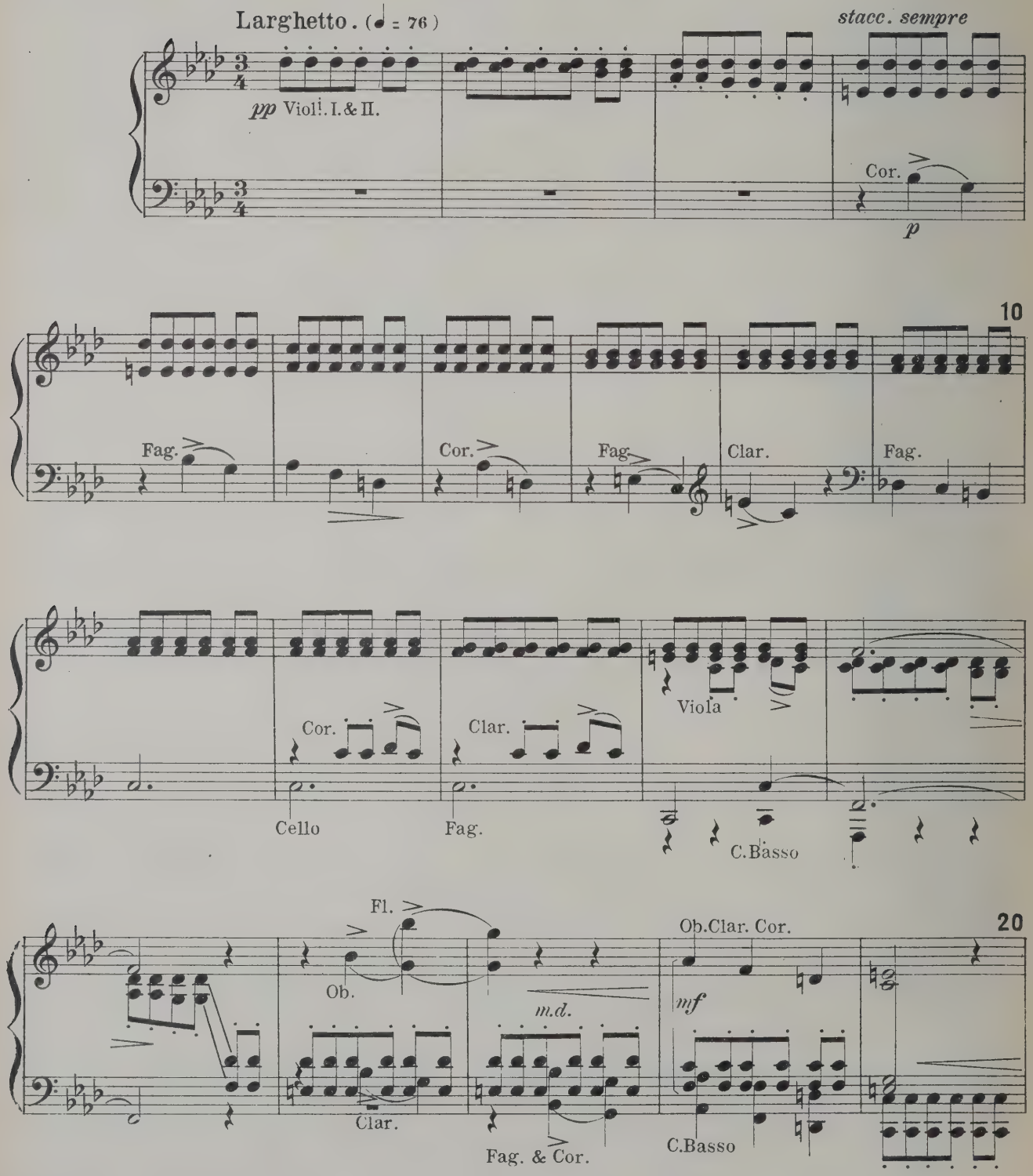

230
bi com - pla - ce -
to please Him here be -
ut si - - - bi com - pla - - ce -
grace to please Him here be -
si - - - bi com - pla - ce -
please Him here be -
si - - - bi com - pla - ce -
please Him here be -
Ped. * Ped. *
am, ut si - - - - bi com - pla - - ce -
low, grace, grace to please Him here be -
am, ut si - - - bi com - pla - ce -
low, grace to please Him here be -
am, ut si - - bi, si - - bi com - pla - ce -
low, to please Him, to please Him here be -
am, ut si - - bi, si - - bi com - pla - ce -
low, grace to please Him, to please Him here be -
Tromboni
Tuba
Fl. 8ve
Tutti
Ped. *
Timp.

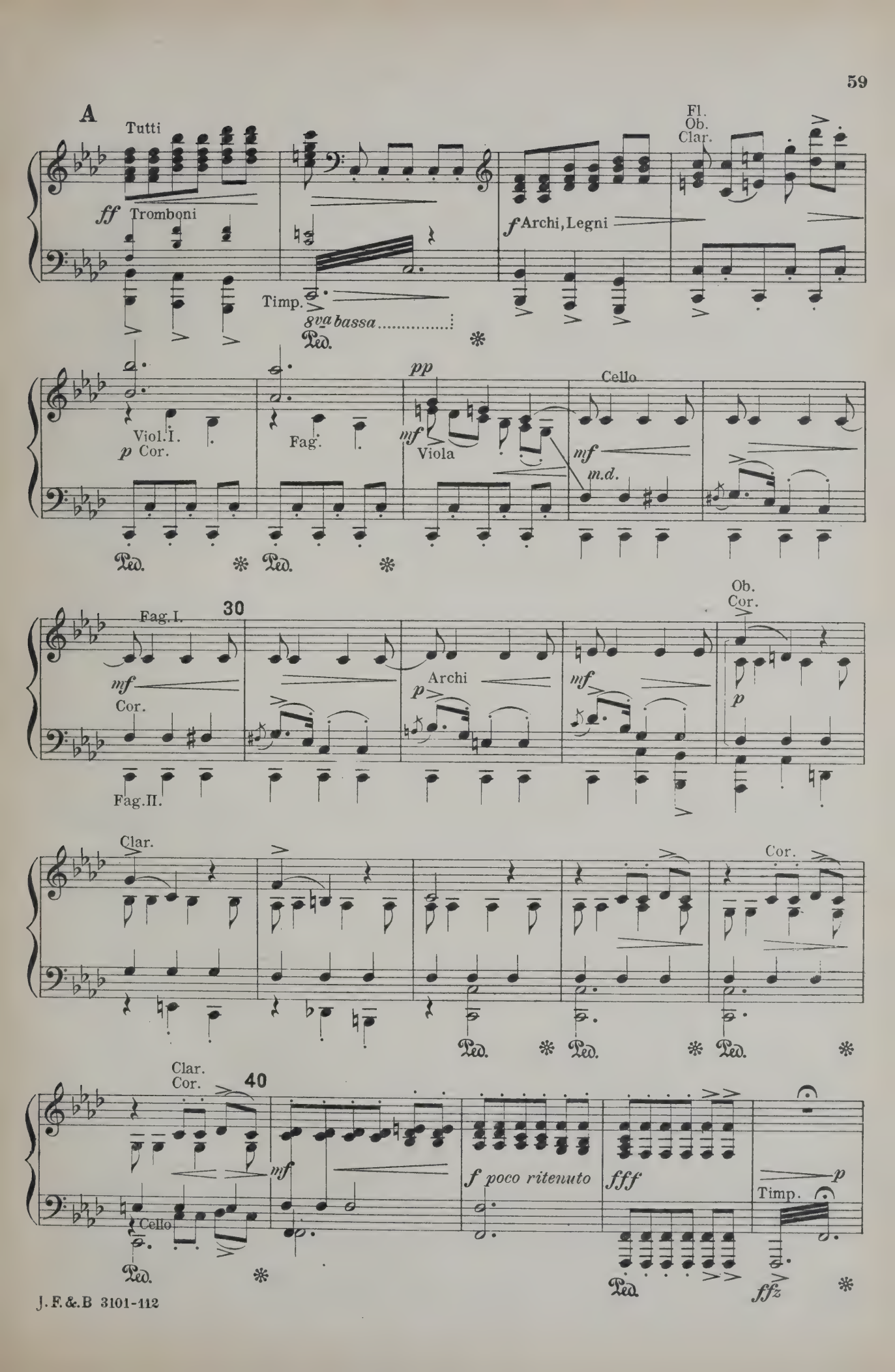

M
mf
p
pp
am, ut si - bi com - pla - ce - am.
low, grace, grace to please Him here be - low.
A -
A -
Clar.
Legni
Cor.
Archi,
Fag.
Timp.
8va bassa
240
mp
poco a poco ritenuto
A - men, A - men, A - men.
A - men, A - men, A - men.
pppp
Ob.
Archi, Legni
Cor.
Fag.
Fine della Ima parte

Seconda Parte. | Second Part.

Fourth and Fifth Word.

Nº 5.




A
Tutti
ff Tromboni
Timp.
8va bassa
Ped.
f Archi, Legni
Fl.
Ob.
Clar.
Viol. I.
p Cor.
Fag.
pp
mf
Viola
Cello
mf
m.d.
Fag. I.
30
mf
Cor.
Fag. II.
Archi
p
mf
Ob.
Cor.
p
Clar.
Cor.
Clar.
Cor.
40
mf
Cello
f poco ritenuto
fff
Timp.
p
ffz

B **Historia.**

Recitativo

50

A sex-ta au-tem ho-ra te - ne-bræ fa - ctæ sunt su-per
But now from the sixth hour dark-ness was o'er the earth, darkness,

pp Archi

Ped. ✻

u - ni - ver-sam ter - ram us-que ad ho - ram no-nam.
darkness o-ver all the earth, darkness un-til the ninth hour.

p *pp*

Ped. ✻

60

mf

Et cir-ca ho-ram no-nam Je - - sus cla-ma - vit
And then a-bout the ninth hour Je - - sus cried with a

Cello, Cor. Fag. *p* — *mf*

Cello, Cor.

Cello, Fag. Cor. *mf*

ff *poco ritenuto*

vo - ce ma - - gna, di - - cens:
loud voice, a loud voice say - - ing:

Fag. Cor. *f* Archi, Legni, Cor. *poco ritenuto* *ff*

C. Basso

Ped. Org. ✻

Timp. *f*

C Adagio. (𝅗𝅥 = 58)

70

Org. *p legato*

Ped. ✻ Ped. ✻

Christus.

poco rit. *a tempo* *p* *mf*

E - - - - li, E - -

E - - - - li, E - -

a tempo

poco rit. *pp*

Ped. ✻

p *pp*

80

- - - - - li lam - ma sa -

- - - - - li lam - ma sa -

pp

Ped. ✻ Ped. ✻ Ped.

Historia.

pp

Hoc ___ est: ___

That ___ is: ___

- ba - ctha - - ni?

- ba - ctha - - ni?

✻ Ped. ✻

Christus.

a tempo 90 *poco rit.* *a tempo* *p*

De - - us
My God,

a tempo *p* *poco rit.* *a tempo* *pp*

Ped. ✻

mf *p* 100

me - us, De - - - us me - - us
my God, why hast Thou for - sak - en Me?

Ped. ✻ Ped. ✻

pp

ut quid de - re - li - qui - sti me?
O why hast Thou for - sak - en Me?

pp

Ped. ✻ Ped. ✻ Ped. ✻

D Tempo I. (♩ = 76) 110 Historia. *mf*

Qui - dam
Now then

Viol. I. *p* Cor. Fag. Archi, Clar. Fag. Cor. *mf*

Cello & C. Basso *pp*

Ped. ✻ Ped. ✻ Ped. ✻

Historia.

autem il - lic stan-tes, et au - di - en - tes, di - ce - bant:
some of them that stood there, and heard what Je-sus said, ex - claimed:

BASSO SOLO. *f*

E -
He
ten.

mf Fl. Ob. Clar.

fz

Cor. *mf* *ritard.*

Timp. *p* 8va bassa.

Allegro. (♩ = 112)

120

SOPRANO SOLO *f deciso*

Duetto.

E - li - am vo - cat i - ste, E - li - am vo - cat
He call - eth for E - li - as, he call - eth for E -

deciso

li - am vo - cat i - ste, E - li - am vo - cat i - ste, E -
call - eth for E - li - as, he call - eth for E - li - as, he

Allegro. (♩ = 112)

f Archi

Ped. ✻ Ped. ✻

i - ste, E - li - am vo - cat, vo - cat i - ste, vo - cat E -
li - as, he call - eth, call - eth for E - li - as, call - eth E -

li - am vo - cat i - ste, E - li - am, E - li - am, E -
call - eth for E - li - as, E - li - as, E - li - as, E -

tr

li - - - am, E - li - am, E - li - am
li - - - as, he call - eth, he call - eth,

li - - - am, E - li - am, E - li - am
li - - - as, he call - eth, he call - eth,

Archi, Legni

Cor.

Viola, Cor.

Timp.

8va bassa

ritard. *ten.*

vo - cat i - ste, E - li - am vo - cat i - - ste, E - li -
call - eth for E - li - as, for E - li - as, E - li -

vo - cat, E - li - am vo - cat i - ste, E - li - am, E -
call - eth E - li - as, for E - li - as, E - li - as, he

Fl. 8va

ritard. *ten.*

ritard.

a tempo

am, E - li - am vo - cat i - ste, E - li - am vo - cat
as, he call - eth for E - li - as, he call - eth for E -

a tempo

li - am vo - cat i - ste, E - li - am vo - cat i - ste, E -
call - eth for E - li - as, he call - eth for E - li - as, E -

a tempo

Archi, Legni

Ped. * Ped. *

140

i - - - ste, E - li - am,
li - as, for E - li - as, E - li - as,

li - am vo - cat i - ste, E - li - am,
li - as, for E - li - as, E - li - as,

Archi, Cor. Legni Archi

Ped. *

ff ben marc. e rall.

E - li - am vo - cat i - ste.
he call - eth for E - li - as.

ff ben marc. e rall.

E - li - am vo - cat i - ste.
he call - eth for E - li - as.

Tutti

ff ben marc. e rall.

Ped. * Ped. Timp. * Ped. * *8va bassa* Ped. *

E Tempo I. (♩ = 76)

150

Ob.

p

Violi

pp con Ped.

m.d.

Fag.

p

Archi, Legni

mf cresc.

160

f *ff*

Ped. Timp. Ped.

Historia.

f *ff*

Ce - te - ri ve - ro di -
And the oth - ers were

Tutti

f *ff*

Ped. Ped. Ped.

poco rallentando
ten.

170

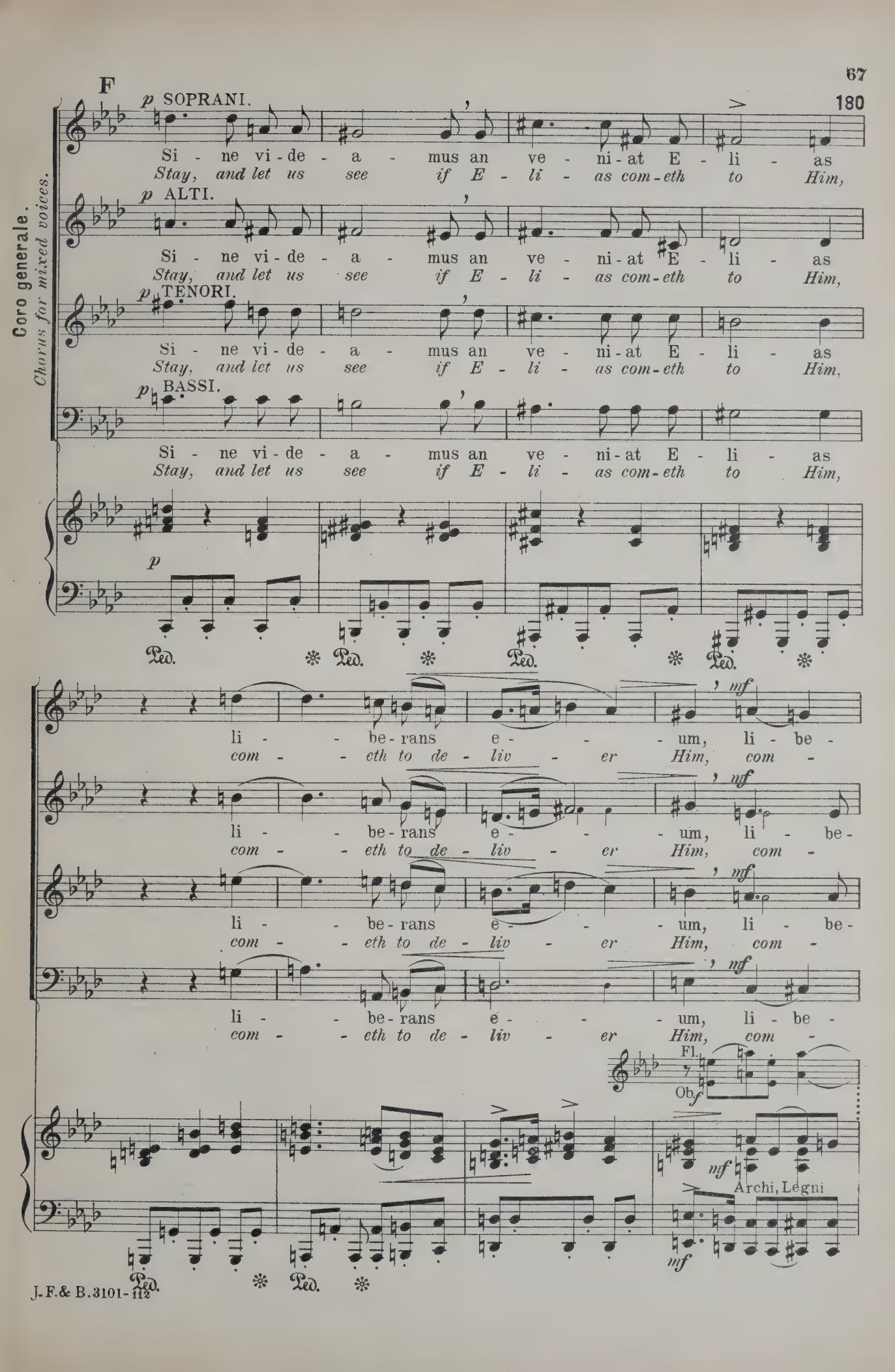
ce - bant:
say - ing:

a tempo

poco rallentando *mp* *p* Archi

Ped. Ped. Ped. Ped.

fz Ped. Ped. Ped.


F
180
Coro generale.
Chorus for mixed voices.
p SOPRANI.
Si - ne vi - de - a - mus an ve - ni - at E - li - as
Stay, and let us see if E - li - as com - eth to Him,
p ALTI.
Si - ne vi - de - a - mus an ve - ni - at E - li - as
Stay, and let us see if E - li - as com - eth to Him,
p TENORI.
Si - ne vi - de - a - mus an ve - ni - at E - li - as
Stay, and let us see if E - li - as com - eth to Him,
p BASSI.
Si - ne vi - de - a - mus an ve - ni - at E - li - as
Stay, and let us see if E - li - as com - eth to Him,
p
Ped. * Ped. * Ped. * Ped. *
mf
li - - be - rans e - - - um, li - be -
com - - eth to de - liv - er Him, com -
mf
li - - be - rans e - - - um, li - be -
com - - eth to de - liv - er Him, com -
mf
li - - be - rans e - - - um, li - be -
com - - eth to de - liv - er Him, com -
mf
li - - be - rans e - - - um, li - be -
com - - eth to de - liv - er Him, com -
Fl.
Ob.
f
mf
Archi, Legni
mf
Ped. * Ped. *

rans, li - be - rans, li - - be - rans e - -
eth, com - eth, com - - eth to de - liv - er

rans, li - be - rans, li - - be - rans e - -
eth, com - eth, com - - eth to de - liv - er

rans, li - be - rans, li - - be - rans e - -
eth, com - eth, com - - eth to de - liv - er

rans, li - be - rans, li - - be - rans e - -
eth, com - eth, com - - eth to de - liv - er

Cor.

190

um.
Him.

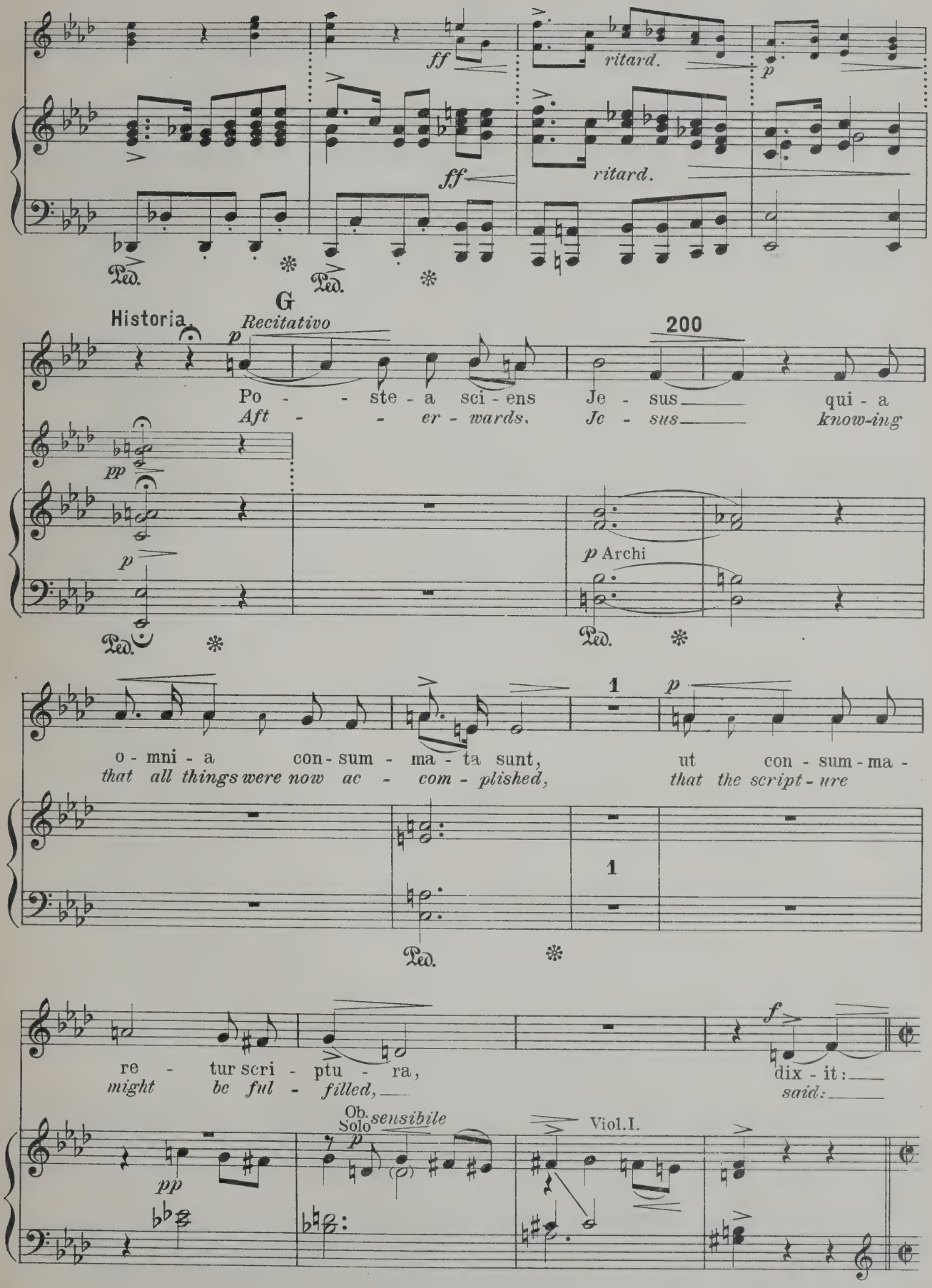
um.
Him.

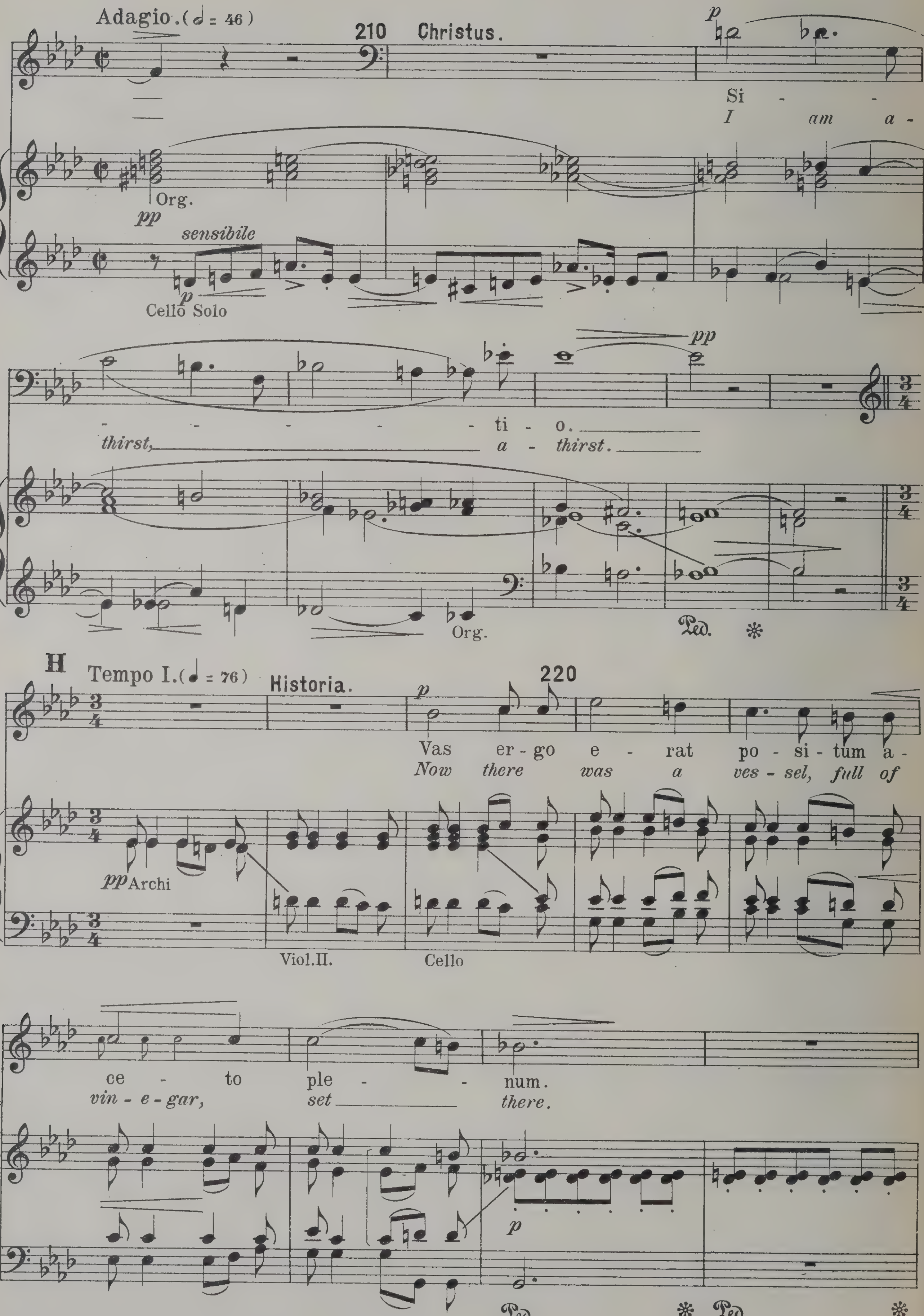
um.
Him.

um.
Him.

Trombe
Fl.
Ob.
Clar.

Archi, Legni, Cor.


ff
ritard.
p
ff
ritard.
Ped.
Ped.
G
Historia
Recitativo
p
200
Po - - ste - a sci - ens Je - sus qui - a
Aft - - er - wards, Je - sus know-ing
pp
p
p Archi
Ped.
Ped.
1
p
o - mni - a con - sum - ma - ta sunt, ut con - sum - ma -
that all things were now ac - com - plished, that the script - ure
1
Ped.
re - tur scri - ptu - ra, dix - it:
might be ful - filled, said:
f
Ob. Solo
sensibile
p
Viol. I.
pp


Adagio. (𝅗𝅥 = 46)
210
Christus.
p
Si - - - - - ti - o.
I am a - thirst, a - thirst.
Org.
pp
sensibile
p
Cello Solo
pp
Org.
Ped. *
H
Tempo I. (♩ = 76)
Historia.
220
p
Vas er - go e - rat po - si - tum a - ce - to ple - num.
Now there was a ves - sel, full of vin - e - gar, set there.
pp Archi
Viol.II.
Cello
p
Ped. * Ped. *

230

p

Il - li au - tem spon-gi - am
And plac - ing, and plac-ing a

Ob. Fl. Fl. 8va Legni

m.d. mf

p

Clar. Fag. Cor. C.Basso

mf cresc. f ff fz mf

ple - nam a - ce - to, hys - so - po cir - cum - po - nen - tes, ob - tu-
sponge full, a sponge full of vin-e-gar a - bout hys - sop they

Fl.8va Tutti

cresc. fp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Un poco più lento. (♩ = 69)

p pp

le - runt o - ri e - jus.
of - fered, of-fered it to His mouth.

Clar. Cor. Clar. Cor. Archi

p m.d. mf

Cello

Ped. * Ped. * mf Ped. * Ped. *

240

f poco ritenuto fff con tutta la forza ffz

Ped. * Ped. *

Coro generale. ⁞ Chorus for mixed voices.

Nº 6.

Allegro. (𝅗𝅥 = 92)
molto deciso e ben marcato

ff Archi

Cor.

Ped. * Ped. * Ped. * Ped. * Ped. *

10

f Ottoni

f

Tutti

Cor

Ped. * Ped. Timp. 8va bassa * con Ped.

cresc.

Timp. 8va bassa

Ped. * Ped. *

20

ff

8

Ob.
Cl.
Tr.

fff

p

8va bassa

Ped. ✻

Cor. Fag.

Viol. I.

Viola

poco a poco cresc.

mf

sempre cresc.

8va bassa

Trombe

f

molto ritard.

Cor. & Trombone

f

Tuba

30

Vl. II.

f

ff molto ritard.

8va bassa

Coro generale.
Chorus for mixed voices.

A SOPRANI.

ff a tempo

Quem - ad - mo - dum de - si - de - rat, quem -
As the hart — pant - eth, pant - eth, as the

ff ALTI.

a tempo

ff TENORI.

Quem - ad - mo - dum de - si - de - rat, quem -
As the hart — pant - eth, pant - eth, as the

ff BASSI.

a tempo

ffz

Viol.I.

Viol.II. & Viola

Ped. ✻ Ped. ✻

40

ad - mo - dum de - si - de - rat cer - vus ad
hart pant - eth, pant - eth aft - er the fountains, the

ad - mo - dum de - si - de - rat cer - vus ad
hart — pant - eth, pant - eth aft - er the fountains, the

Ped. ✻

50

fon - tes a - qua - - rum: i - ta de -
foun - tains of wa - - ters, my soul so

fon - tes a - qua - - rum: i - ta de -
foun - tains of wa - - ters, my soul so

m.d. 7

Viol.
Fl. m.s.
Ob.

m.d.

Ped. ✻

si - de-rat a - ni - ma me - a, a - ni - ma
pant - eth, my soul so panteth aft - er

si - de-rat a - ni - ma me - a, a - ni - ma
pant - eth, my soul so panteth aft - er

m.d.

m.d.

Tutti

ffz f

Ped. ✻

Ped. ✻

B 60

mf

me - a ad te De - us, De - - - - us. Si - ti - vit
Thee, aft - er Thee, aft - er Thee, O God. My soul hath

mf

De - us, De - - - us.
pant - eth aft - er Thee, O God.

mf

me - a ad te De - us, De - us, De - - us. Si - ti - vit
Thee, aft - er Thee, pant - eth aft - er Thee, O God. My soul, my

mf

De - us, De - - - - us.
aft - er Thee, O God.

Trombe

Cor.

mf Archi, Legni

Ped.

Timp.

cresc. *f*

a - ni - ma me - a, a - ni - ma ad
thirst - ed, thirst - ed aft - er God, my

cresc. *f*

cresc. *f*

a - ni - ma me - a, a - ni - ma ad
soul thirst - ed, thirst - ed aft - er God, my

cresc. *f*

cresc.

cresc. ff

te De - us, De - us, De - us, ad
soul thirst - ed, thirst - ed, thirst - ed, hath

cresc. ff

te De - us, De - us, De - us, ad
soul thirst - ed, thirst - ed, thirst - ed, hath

cresc. ff

Tutti

f cresc. ff

Viola, Cor.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

70

ritard. f a tempo

te De - us. Quem - ad - mo - dum de - si - de -
thirst - ed aft - er God. As the hart pant - eth, pant -

ritard. f

ritard. f a tempo

te De - us. Quem - ad - mo - dum de - si - de -
thirst - ed aft - er God. As the hart pant - eth, pant -

ritard. f

a tempo

ritard. f Archi

Timp.

8va bassa

Ped. * Ped. * Ped. * Ped. * Ped. *

rat cer - vus ad fon - tes a - qua - rum:
eth aft - er the foun - tains of wa - ters,

rat cer - vus ad fon - tes a - qua - rum:
eth aft - er the foun - tains of wa - ters,

f Ottoni

f

Cor.

Cor.

Timp.

8va bassa

80

i - ta de - si - de - rat a - ni - ma me - a ad
as the hart pant - eth aft - er foun - tains of wa - ters, so

i - ta de - si - de - rat a - ni - ma me - a ad
as the hart pant - eth aft - er foun - tains of wa - ters, so

Tutti

te, ad te De - - - -
pant - eth my soul aft - er Thee, O

te, ad te De - - - -
pant - eth my soul aft - er Thee, O

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

90

Dismas. *mf*

Si -
My

us, ad te, ad te De - - -
God, my soul aft - er Thee, O

us, ad te, ad te De - - -
God, my soul aft - er Thee, O

Ottoni

Fl.

ritard.

Legni *ritard.* Archi Clar. Solo *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

p

Timp.

8va bassa

C Molto più lento. (𝅗𝅥 = 52)

ti - vit a - ni - ma, a - ni - ma me - a ad De - um
soul hath thirst - ed, my soul hath thirst - ed aft - er

pp

us.
God.

pp

pp

us.
God.

pp

pp

Molto più lento (𝅗𝅥 = 52)

m.s. m.d. m.s. m.d. m.s. m.d.

più f

molto espress.
pp Arpa & Archi

Ped. * Ped. * Ped. * Ped. *

ritard. 100 *a tempo*

mf

for - tem vi - - vum. Si - ti - vit a - ni - ma
God, the strong liv-ing God. My soul hath thirst-ed, hath

ritard. *a tempo* *ppp mezza voce*

Si - ti - vit a - ni - ma
My soul hath thirst - ed, hath

ppp mezza voce

ritard. *a tempo* *ppp mezza voce*

Si - ti - vit a - ni - ma
My soul hath thirst - ed, hath

ppp mezza voce

f *fp* *a tempo* *m.s. m.d.* *mf*

ritard.

Ped. * Cello & C.Bass. Ped. * Ped. * Ped. *

ff *molto ritard.* Tempo I. (𝅗𝅥 = 92)

me - a ad De-um for - tem vi - - vum.
thirst-ed aft - er God, the strong liv - ing God.

molto ritard.

me - a ad De - um for - tem vi - - vum.
thirst - ed aft - er God, the strong liv - ing God.

molto ritard.

me - a ad De - um for - tem vi - - vum.
thirst - ed aft - er God, the strong liv - ing God.

Ottoni

molto ritard. Tempo I. (𝅗𝅥 = 92)

m.s. *m.d.* *m.d.* *fp* *m.d.* Tutti *f* *f*

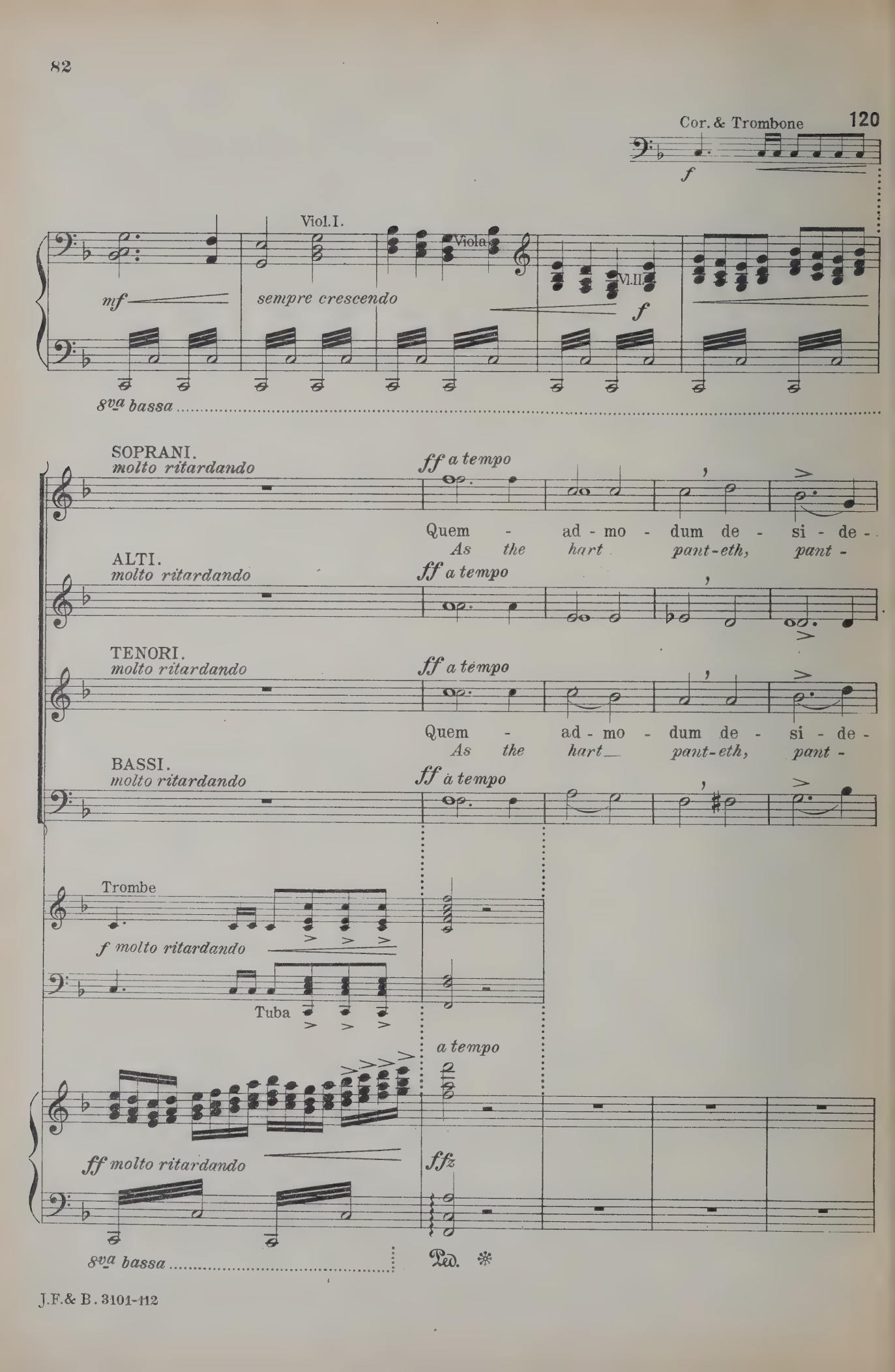
Ped. * Ped. * Ped. * Ped. * Timp. 8va *bassa* Ped.

110

Ob. Cl. Tr. Cor. Fag.

ff *p* *poco a poco cresc.*

8va *bassa*


Cor. & Trombone
120
f
Viol. I.
Viola
Vl. II.
mf
sempre crescendo
f
8va bassa
SOPRANI.
molto ritardando
ff a tempo
Quem - ad - mo - dum de - si - de -
As the hart pant-eth, pant -
ALTI.
molto ritardando
ff a tempo
TENORI.
molto ritardando
ff a tempo
Quem - ad - mo - dum de - si - de -
As the hart pant-eth, pant -
BASSI.
molto ritardando
ff a tempo
Trombe
f molto ritardando
Tuba
a tempo
ff molto ritardando
ffz
8va bassa
Ped. *

130

rat, quem - ad - mo - dum de - si - de -
eth, as the hart pant - eth, pant -

rat, quem - ad - mo - dum de - si - de -
eth, as the hart pant - eth, pant -

Fl.
Viol.I.
Viol.II. & Viola
ff Cor.
Ped. ✻

rat cer - vus ad fon - tes a - qua -
eth aft - er the foun-tains, the foun - tains of wa -

rat cer - vus ad fon - tes a - qua -
eth aft - er the foun-tains, the foun - tains of wa -

Ped. ✻

140

rum: i - ta de - si - derat a - ni-ma
ters, my soul so pant-eth, my soul so

rum: i - ta de - si - derat a - ni-ma
ters, my soul so pant-eth, my soul so

Viol.[1]
Fl.
Ob.
Cl.
Cor.
m.d.
Ped.

me - a, a - ni - ma me - a ad te De - us,
pant-eth aft - er Thee, aft - er Thee, aft - er

De - us,
pant - eth

me - a, a - ni - ma me - a ad te De -
pant-eth aft - er Thee, aft - er Thee, pant -

De - us,
aft - er

Tutti
ffz f
m.d.
Ped.

E 150

mf *cresc.*

De - - - - - us. Si - ti - vit a - ni - ma
Thee, O God. My soul hath thirst - ed,

mf *cresc.*

De - - - - - us.
aft - er Thee O God.

mf *cresc.*

us, De - us, De - - us. Si - ti - vit a - ni - ma
eth aft - er Thee O God. My soul, my soul thirst-ed,

mf *cresc.*

De - - - - - us.
Thee, O God.

Trombe

Cor.
mf Archi, Legni

cresc.

Ped.

Timp.

f *cresc.*

me - a, a - ni - ma ad te De - us,
thirst - ed aft - er God, my soul thirst - ed,

f *cresc.*

me - a, a - ni - ma ad te De - us,
thirst - ed aft - er God, my soul thirst - ed,

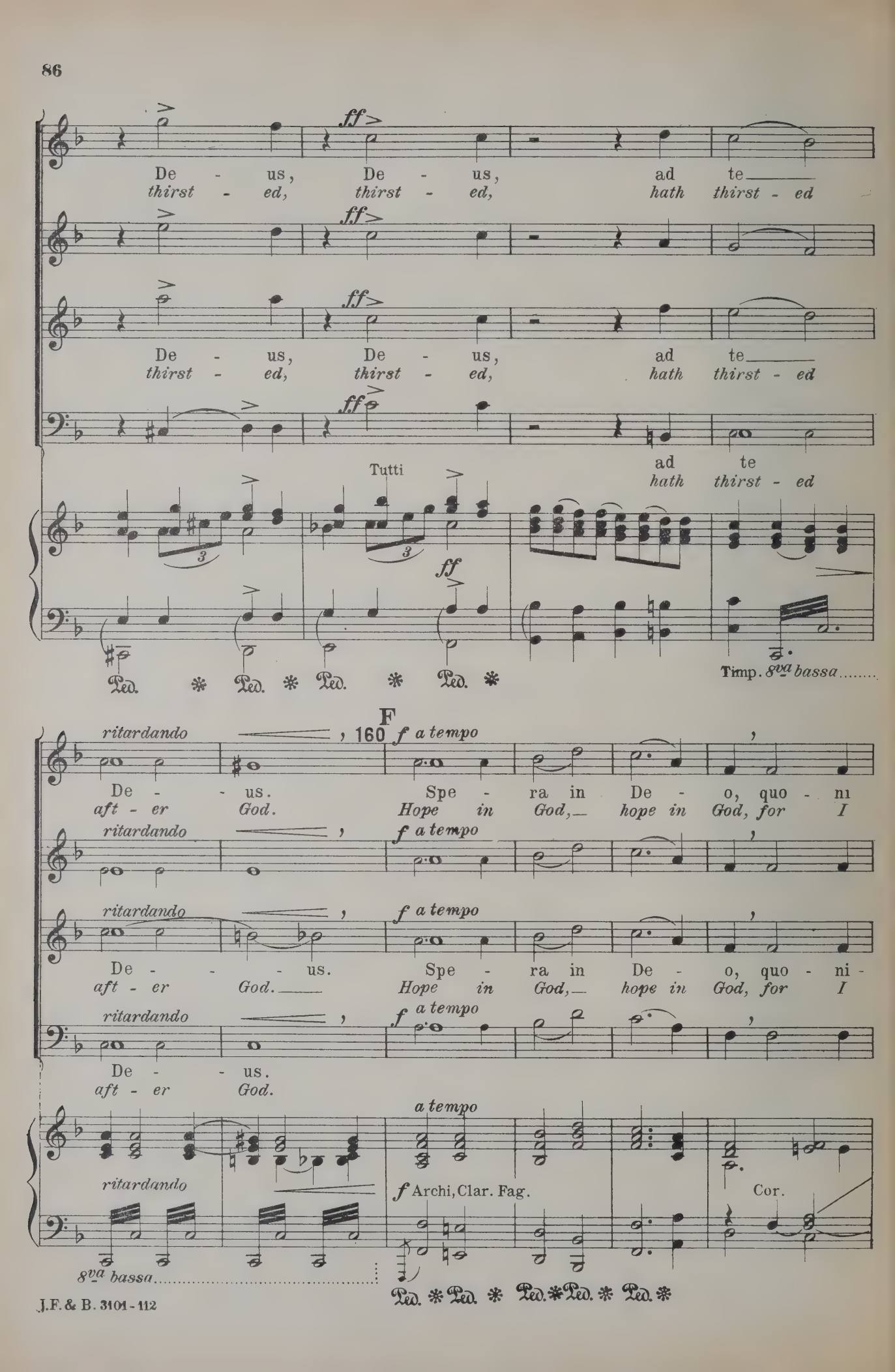
f *cresc.*

cresc.

f

Viola, Cor.

Ped. Ped.


ff
De - us, De - us, ad te
thirst - ed, thirst - ed, hath thirst - ed
ff
De - us, De - us, ad te
thirst - ed, thirst - ed, hath thirst - ed
ff
ad te
hath thirst - ed
Tutti
ff
Ped. * Ped. * Ped. * Ped. *
Timp. 8va bassa
F
ritardando
160
f a tempo
De - us. Spe - ra in De - o, quo - ni
aft - er God. Hope in God, hope in God, for I
ritardando
f a tempo
ritardando
f a tempo
De - us. Spe - ra in De - o, quo - ni -
aft - er God. Hope in God, hope in God, for I
ritardando
f a tempo
De - us.
aft - er God.
a tempo
ritardando
f Archi, Clar. Fag.
Cor.
8va bassa
Ped. * Ped. * Ped. * Ped. * Ped. *

am con - fi - te - bor il - - li:
still will give praise, give praise to Him the sal - -

am con - fi - te - bor il - - li:
still will give praise, give praise to Him the sal - -

f Ottoni

Cor.

Timp.

Ped. * Ped. *

8va bassa

170

sa - lu - ta - re vul - tus me - i, et
va - tion of my coun - te - nance, and my

sa - lu - ta - re vul - tus me - i, et
va - tion of my coun - te - nance, and my

Tutti

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

De - - - - - us me - - - - - -
God, my God, God, my

De - - - - - us me - - - - - -
God, my God, God, my

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

180

ff

us, et De - - -
God, and God, my

ff

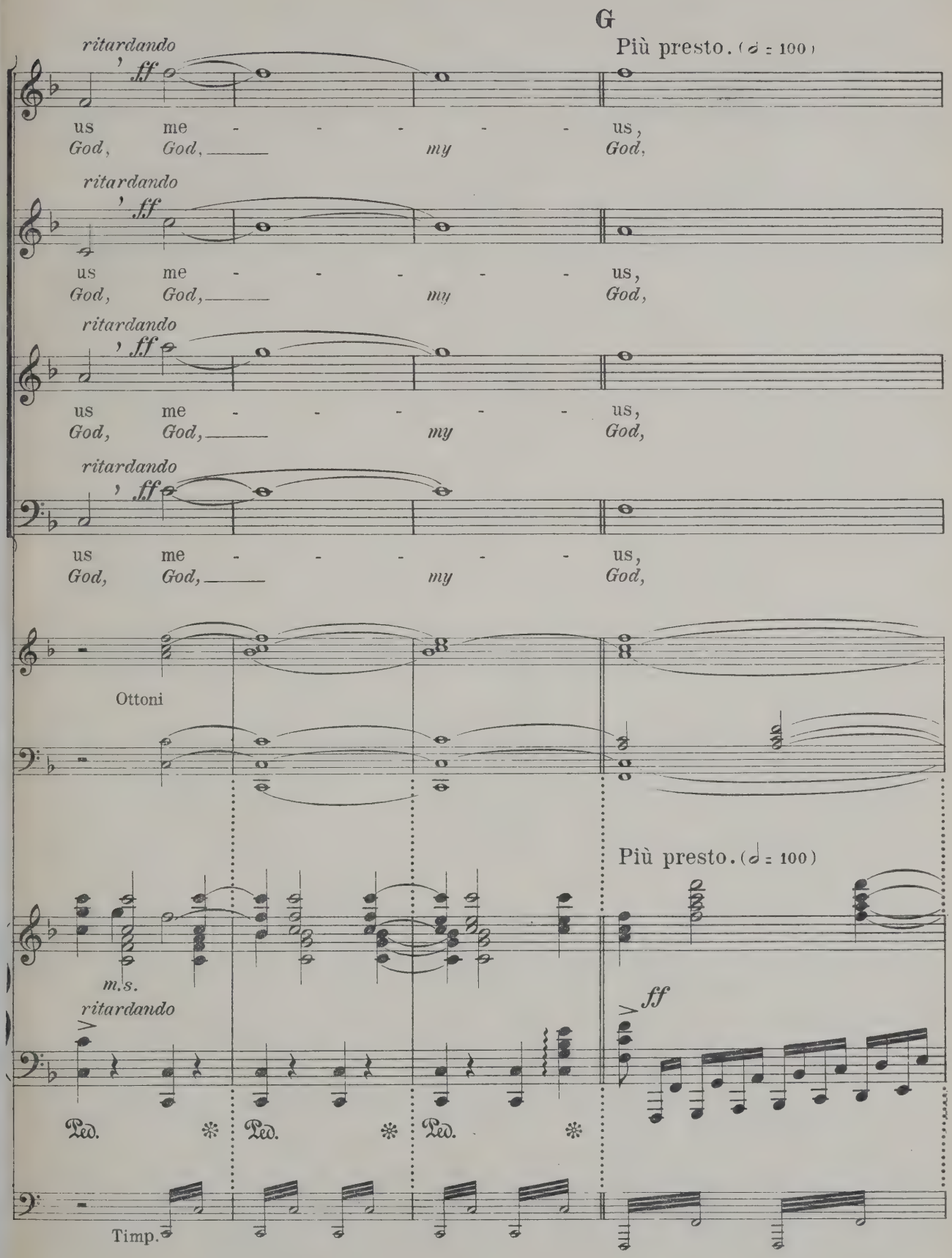
us, et De - - -
God, and God, my

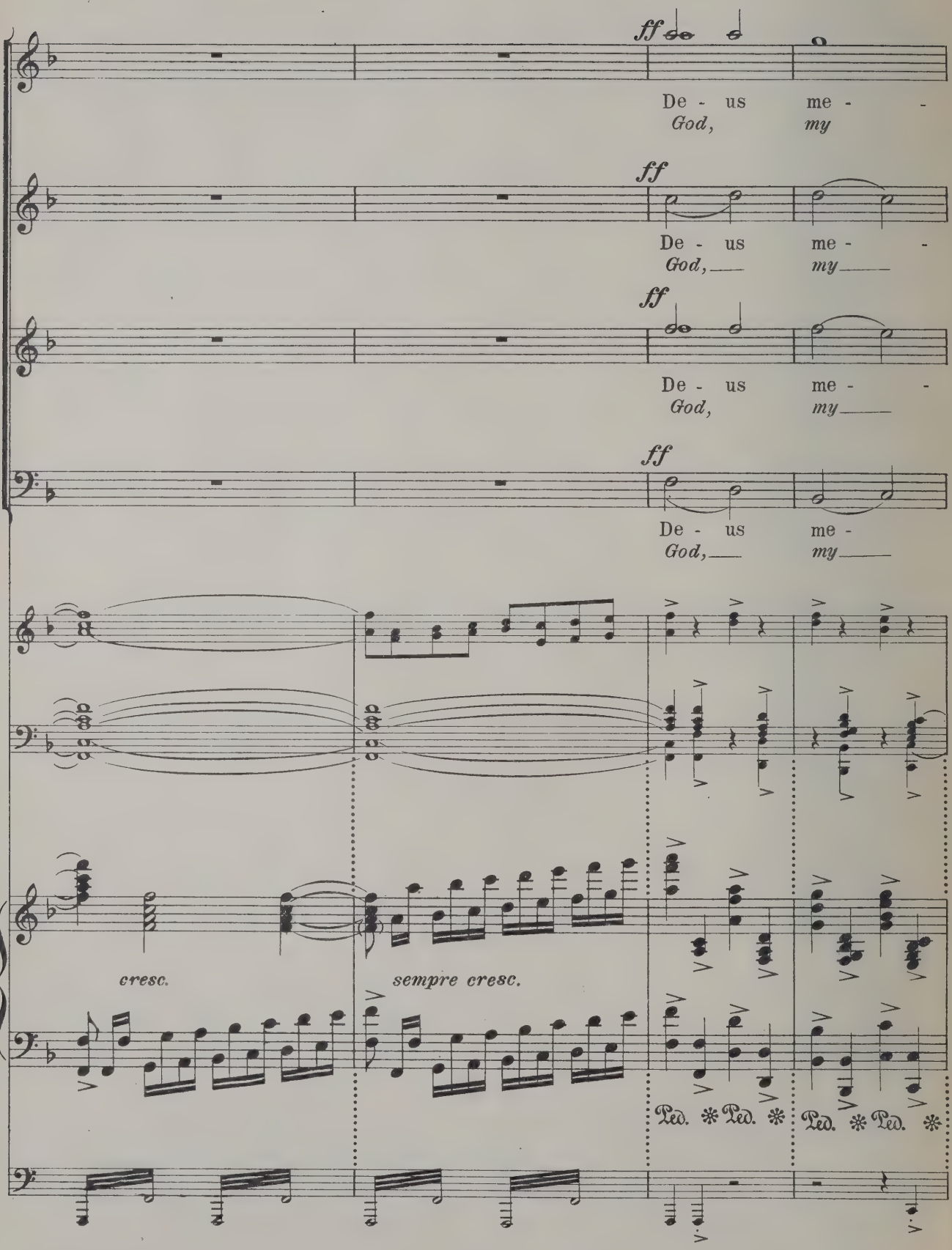
ff

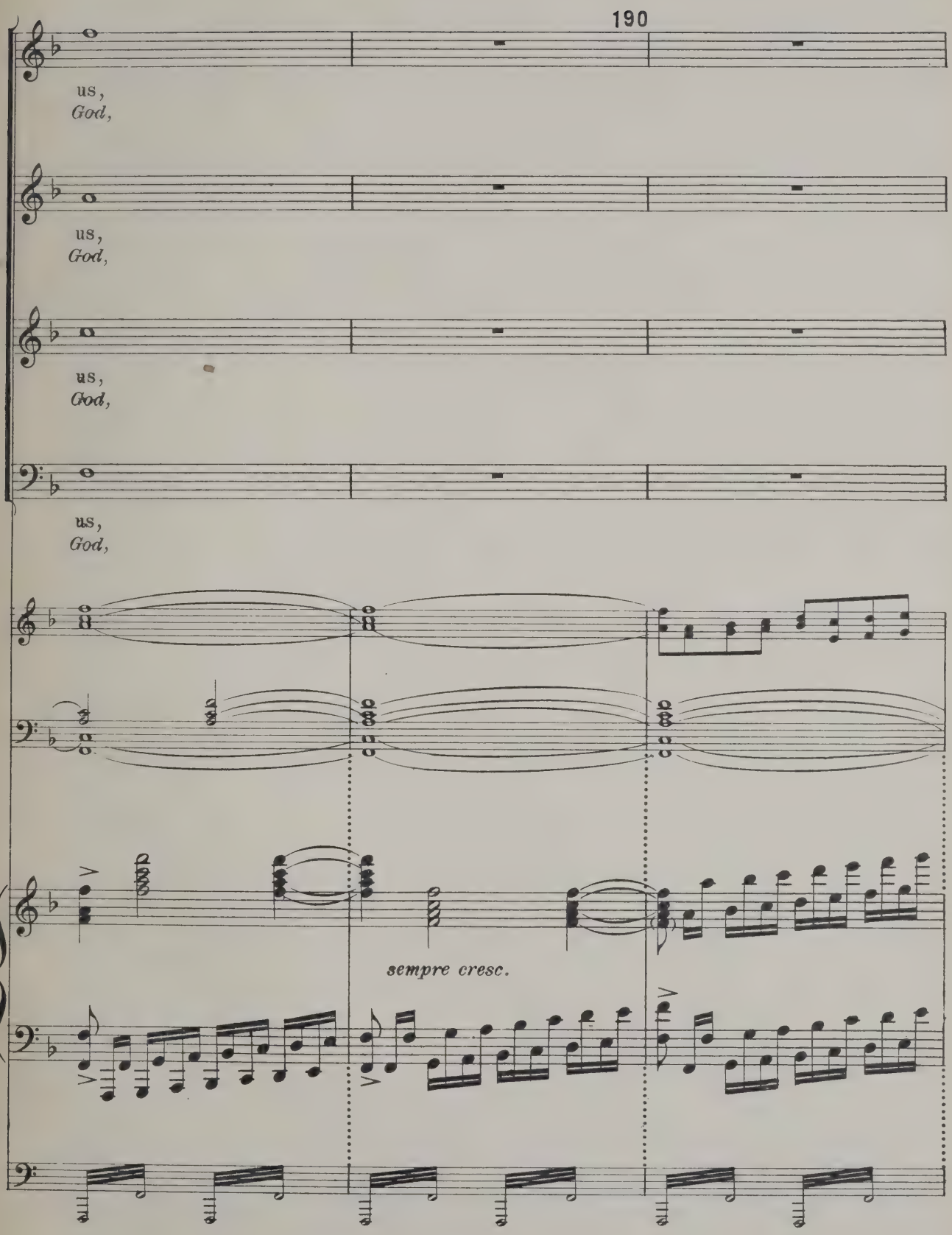
Ottoni

Legni

Ped. * Ped. * Ped. * Ped. * Ped. *


G
Più presto. (𝅗𝅥 = 100)
ritardando
ff
us me - - - - - us,
God, God, my God,
ritardando
ff
us me - - - - - us,
God, God, my God,
ritardando
ff
us me - - - - - us,
God, God, my God,
ritardando
ff
us me - - - - - us,
God, God, my God,
Ottoni
Più presto. (𝅗𝅥 = 100)
m.s.
ritardando
ff
Ped. * Ped. * Ped. *
Timp.


ff
De - us me - -
God, my
ff
De - us me - -
God, my
ff
De - us me - -
God, my
ff
De - us me -
God, my
cresc.
sempre cresc.
Ped. * Ped. * Ped. * Ped. *


190
us,
God,
us,
God,
us,
God,
us,
God,
sempre cresc.

fff molto ritardando

De - us me - us, De - us me - -
God, my God, God, my

fff molto ritardando

De - us me - us, De - us me - -
God, my God, God, my

fff molto ritardando

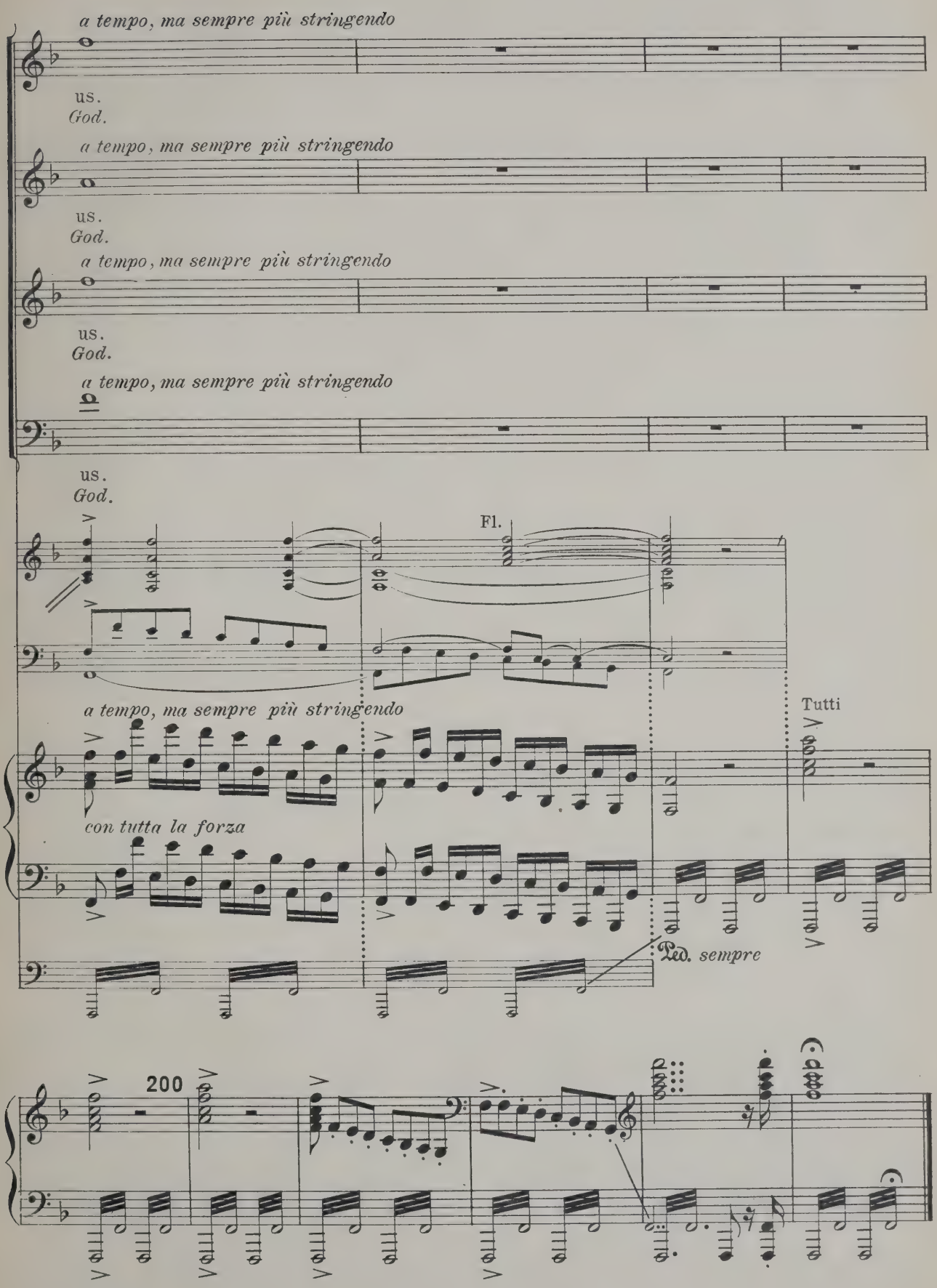
De - us me - us, De - us me -
God, my God, God, my

fff molto ritardando

De - us me - us, De - us me - -
God, my God, God, my

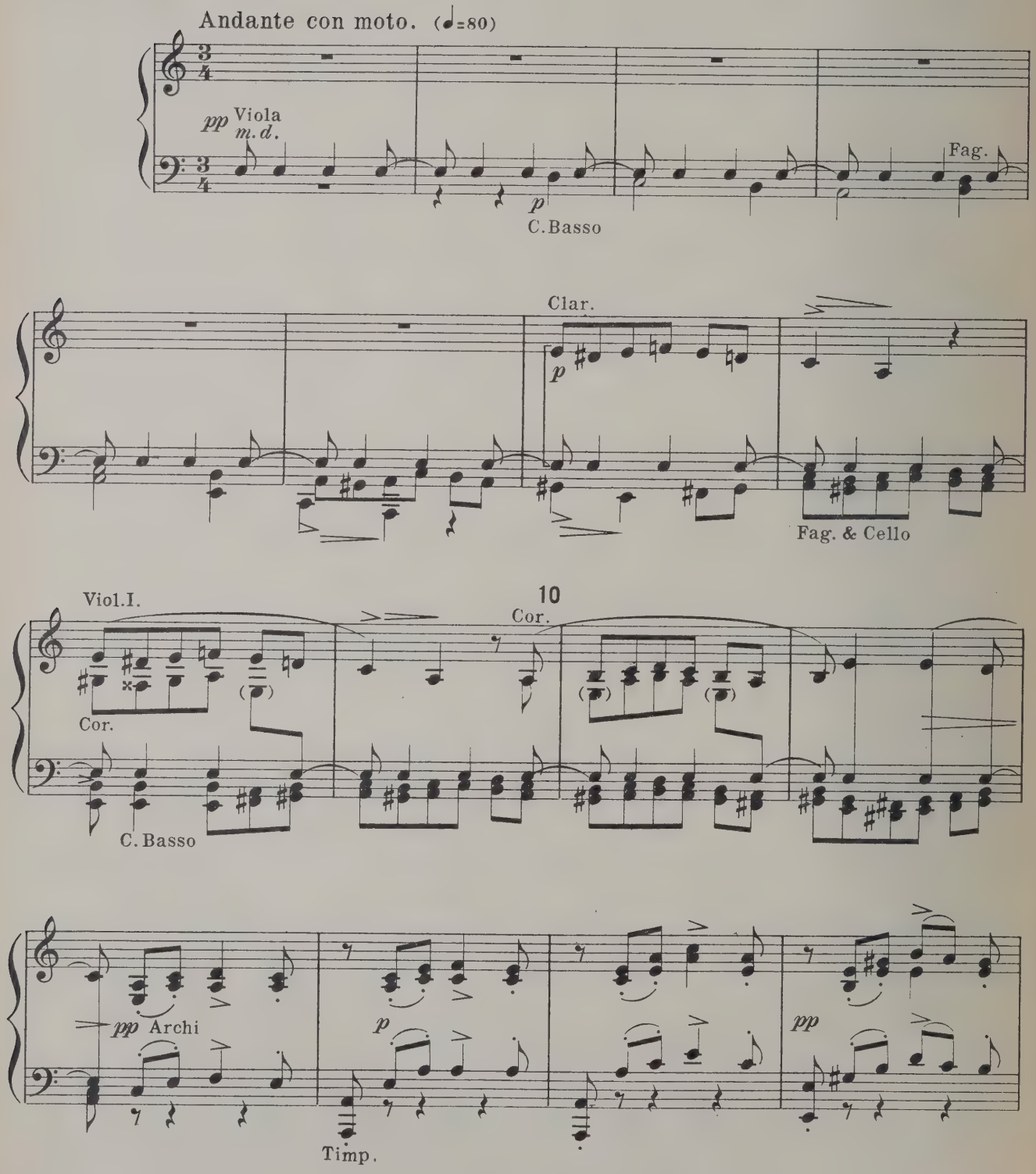
fff molto ritardando

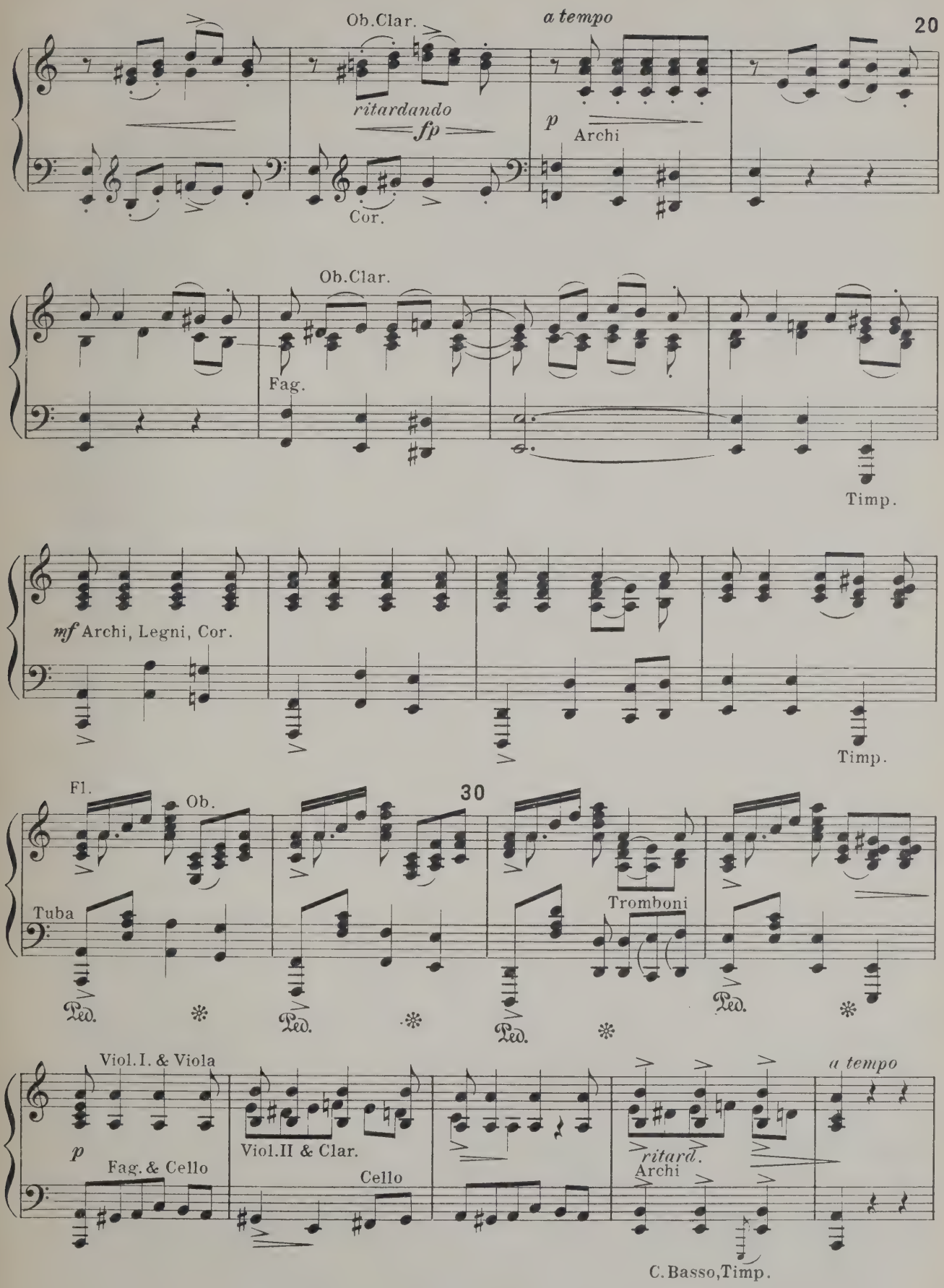
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


a tempo, ma sempre più stringendo
us.
God.
a tempo, ma sempre più stringendo
us.
God.
a tempo, ma sempre più stringendo
us.
God.
a tempo, ma sempre più stringendo
us.
God.
Fl.
a tempo, ma sempre più stringendo
Tutti
con tutta la forza
Ped. sempre
200

Sixth and Seventh Word.

No 7.




20
Ob.Clar.
ritardando
fp
Cor.
a tempo
p
Archi
Ob.Clar.
Fag.
Timp.
mf Archi, Legni, Cor.
Timp.
Fl.
Ob.
30
Tuba
Tromboni
Ped.
Viol.I. & Viola
p
Fag. & Cello
Viol.II & Clar.
Cello
ritard.
Archi
a tempo
C.Basso,Timp.

A Historia.

p cresc. 40 f ritard. ff

Et cla - mans vo - ce ma - gna Je - sus a - it:
And Je - sus cried with a loud voice, say - ing:

Tutti

p cresc. ff ritard.

Timp. Timp.

Ped.

Adagio. (♩ = 69)

Christus.

mf molto espressivo

Pa - ter, in
Fa - ther, in

Archi

Org. p m.s. pp

p

Ped. Ped.

50

ma - nus tu - as
Thy hands, in Thy hands

pp

Archi e Org.

p

Ped. Ped.

ritard

ff

com - men - do spi - ri - tum me -
My spir - it I commend, I com -

p

Org.

ritard

Ped. Ped. Ped.

B Adagio. (𝅗𝅥 = 56)

pp

60

um.
mend.

Coro d'Uomini.
Male Chorus.

TENORI I.

pp

In ma-nus tu - as
In Thy hands, in Thy hands

TENORI II.

pp

BASSI I.

pp

In ma-nus tu - as
In Thy hands, in Thy hands

BASSI II.

pp

Adagio. (𝅗𝅥 = 56)

pp Arpa e Archi

Ped. ✻ Ped.

70

com - men-do spi-ri-tum me - um,
my spir-it I com - mend,

com - men-do spi-ri-tum me - um,
my spir-it I com - mend,

✻ Ped. ✻ Ped. ✻ Ped. ✻

Coro di Donne.
Female Chorus.

SOPRANI I.
pp
in ma - nus tu - as com -
in Thy hands, in Thy hands my

SOPRANI II.
pp

ALTI I.
pp
in ma - nus tu - as com -
in Thy hands, in Thy hands my

ALTI II.
pp

Ped. ✻ Ped. ✻ Ped. ✻

80

men - do spi - ri - tum me - um:
spir - it I com - mend:

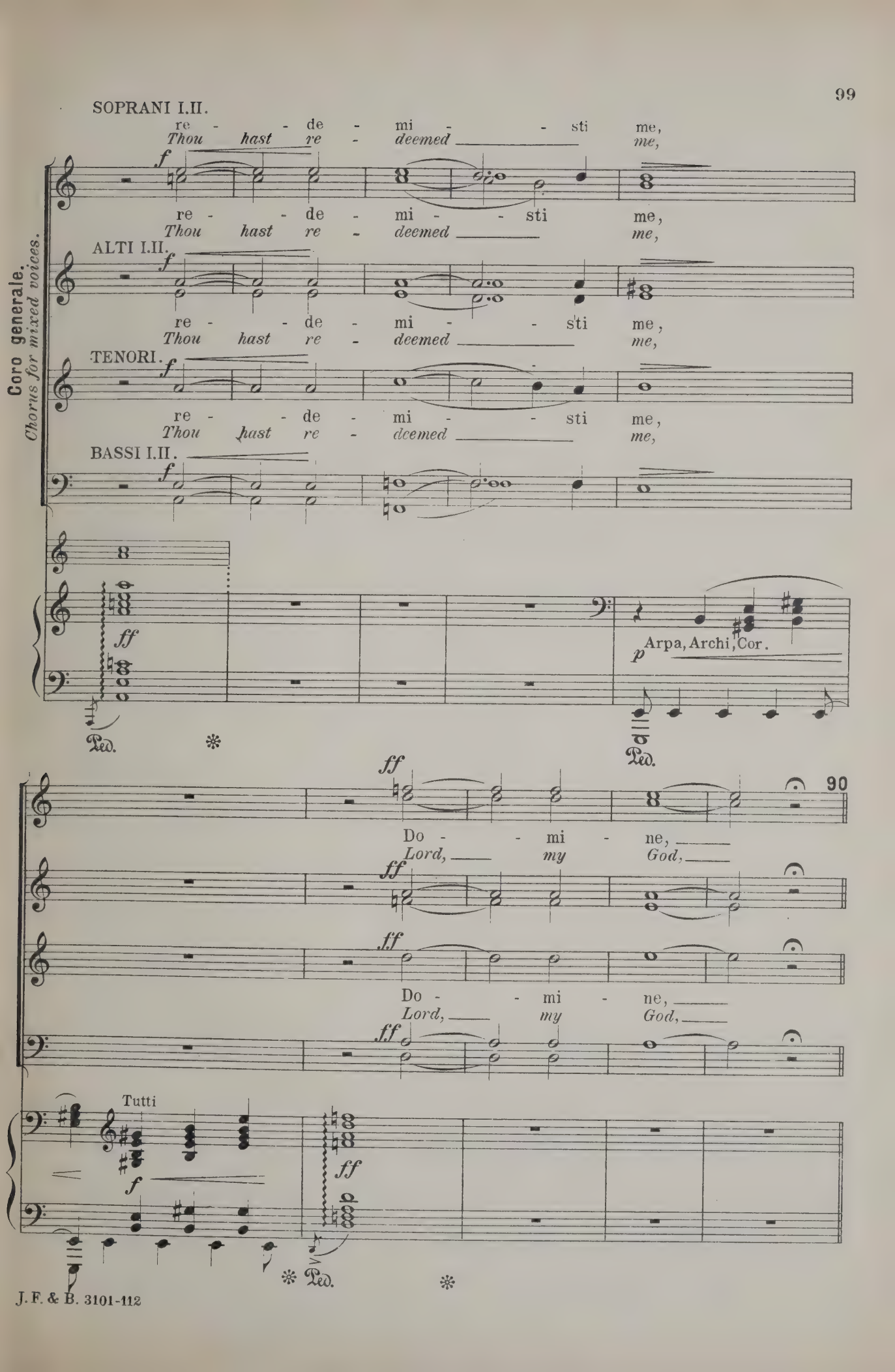
men - do spi - ri - tum me - um:
spir - it I com - mend:

Trombe
f

Tutti
f

Arpa, Archi, Cor.
p

Ped. ✻ Ped. ✻


SOPRANI I.II.
re - de - mi - sti me,
Thou hast re - deemed me,
ALTI I.II.
re - de - mi - sti me,
Thou hast re - deemed me,
TENORI.
re - de - mi - sti me,
Thou hast re - deemed me,
BASSI I.II.
Coro generale.
Chorus for mixed voices.
Arpa, Archi, Cor.
Do - mi - ne,
Lord, my God,
Do - mi - ne,
Lord, my God,
Tutti
90

Adagissimo. (𝅗𝅥 = 46)

ppp

De - us ve - ri - ta - - - - - tis.
God of truth, O God — of truth.

ppp

De - us — ve - ri - ta - - - - - tis.
God of truth, O God — of truth.

ppp

De - us ve - ri - ta - - - - - tis.
God of truth, O God — of truth.

ppp

Adagissimo. (𝅗𝅥 = 46)

ppp Voci sole

C Tempo moderato. (♩ = 69) 100

Historia.

p

Je - sus di - xit:
Je - sus — said:

p Archi

Adagio. (♩ = 66)

fz *p* Org. *legato*

Ped. ✻

Christus.

mf *molto espressivo*

ffz *ritenuto*

Con - - sum - ma - tum
It — is fin - ished, fin - -

pp

Org. e Ottoni

f *ritenuto*

Ped. ✻ Ped. ✻ Ped. ✻

Historia.

parlando *pp*

a tempo *pp*

Et in - cli - na - to ca - pi - te

And *in - clin - ing* *His head*

est.
ished.
Archi

pp

pp

Tamtam

a tempo

pp Arpa

Timp.

Ped. Ped. Ped.

ossia

110

tra - di - dit spi - - ri -

He *gave* *up* *the*

Ped. Ped.

tum.
ghost.

Viol. I. Solo

ppp

Ped.

D

Tempo I. (♩= 80)

pp Archi

cresc.

Historia.

p

fp *ritardando*

Vi-dens Cen - tu - ri - o quod fa-ctum fu - e - rat,

Now the cen - tu - ri - on see - ing what was done,

Ob. Clar.

pp

ritardando *fp*

Timp.

Cor.

a tempo

120

p

glo - ri - fi - ca - vit,

glo - ri - fied.

a tempo

p Archi

glo - ri - fi - ca - vit De - - - um,

glo - ri - fied God,

Ob.Clar.

Fag.

Timp.

di - cens:
say - ing:

Longinus. BASS SOLO.

f deciso

Ve - re hic ho - mo ju - - stus e - -
In - deed this was a just

mf Archi, Legni, Cor.

Timp.

130

p

Et
And

ff

rat, ve - re hic ho - mo ju - - stus e - -
man, in - deed this was a just

Fl. Ob.

f

Tuba

Tromboni

Ped. * Ped. * Ped. * Ped. *

E

o - mnis tur - ba e - o - - rum, qui si - mul
all the mul-ti-tude of them that were come, were

rat.
man.

pp Viola
m.d.

Fag.

C.Basso

140

mf

a - de - rant ad spe - cta - cu - lum i - stud, et vi -

come to - geth - er, to - geth - er to that sight, and be -

p Clar.

Viol.I.

Cor.

Fag. & Cello

C.Basso

p

de - bant quæ fi - e - bant, per - cu - ti - en - tes pe - cto - ra

held the things, be - held the things that were done, strik - ing their

Cor.

pp Archi

f

ritardando

a tempo

p

su - a re - ver - te - ban - tur.

breasts, re - turned, re - turned.

a tempo

fp

ritardando

p

Fag. & Cello

fp

150

Viol.II. & Clar.

Cello

ritardando

a tempo

p

pp

Timp.

Bassi & Fag.

Ped.

F

Adagio. (𝅗𝅥 = 56)

Coro d'Uomini.
Male Chorus.

TENORI I.

pp — *più f*

Per - pe - tu - a nos pa - ce cu - sto -
Keep us in peace, keep us in peace per - pet - u -

TENORI II.

pp — *più f*

BASSI I.

pp — *più f*

Per - pe - tu - a nos pa - ce cu - sto -
Keep us in peace, keep us in peace per - pet - u -

BASSI II.

pp — *più f*

Adagio. (𝅗𝅥 = 56)

pp Arpa e Archi

pp Tromboni e Tuba

Ped. ✻ Ped. ✻

p

di, quæ - su - mus te Do - mi - ne.
al, we be - seech Thee, O Lord.

p

quæ - su - mus te Do - mi - ne.
we be - seech Thee, O Lord.

p

di, quæ - su - mus te Do - mi - ne.
al, we be - seech Thee, O Lord.

p

quæ - su - mus te Do - mi - ne.
we be - seech Thee, O Lord.

Arpa e Archi

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Coro di Donne.
Female Chorus.

SOPRANI I.

170

pp *più f*

Per - pe - tu - a nos pa - ce cu - sto - di,
Keep us in peace, keep us in peace per - pet - u - al,

SOPRANI II.

pp *più f*

ALTI I.

pp *più f*

Per - pe - tu - a nos pa - ce cu - sto - di,
Keep us in peace, keep us in peace per - pet - u - al,

ALTI II.

pp *più f*

Corni

pp

Ped. Ped.

p

180

quæ - - su - mus te Do - mi - ne,
we be - seech Thee, O Lord,

p

quæ - - su - mus te Do - mi - ne,
we be - seech Thee, O Lord,

p

quæ - - su - mus te Do - mi - ne,
we be - seech Thee, O Lord,

p

quæ - - su - mus te Do - mi - ne,
we be - seech Thee, O Lord,

Trombe

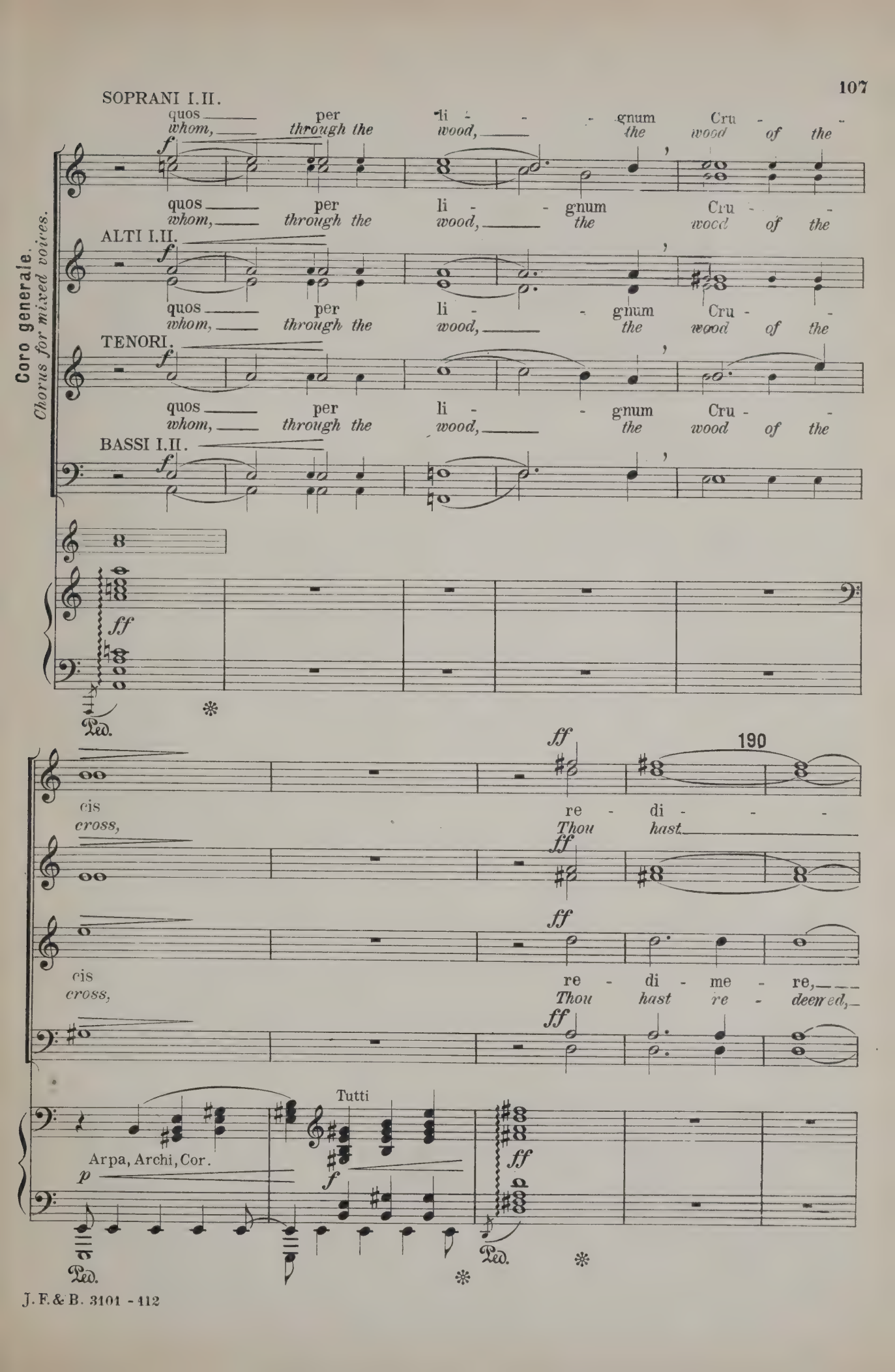
f

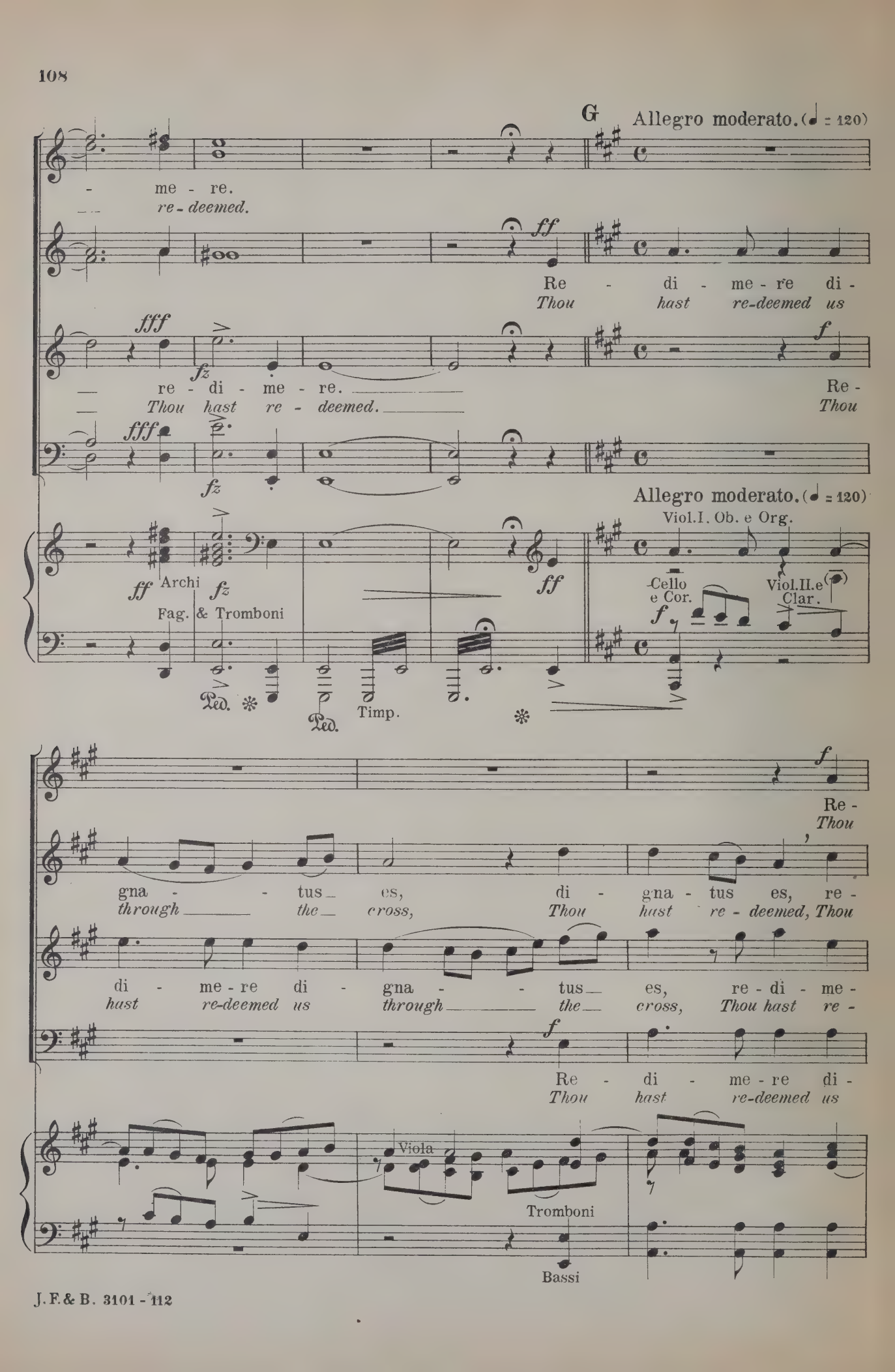
Tutti

Arpa, Archi, Cor.

p *f*

Ped. Ped. Ped.


SOPRANI I.II.
quos per li - - gnum Cru -
whom, through the wood, the wood of the
quos per li - gnum Cru -
whom, through the wood, the wood of the
ALTI I.II.
quos per li - gnum Cru -
whom, through the wood, the wood of the
TENORI.
quos per li - gnum Cru -
whom, through the wood, the wood of the
BASSI I.II.
Coro generale.
Chorus for mixed voices.
f
ff
Ped.
190
cis re - di - -
cross, Thou hast
cis re - di - me - re,
cross, Thou hast re - deemed,
Tutti
Arpa, Archi, Cor.
p
f


G
Allegro moderato. (♩ = 120)
- me - re.
re - deemed.
Re - di - me - re di -
Thou hast re-deemed us
re - di - me - re.
Thou hast re - deemed.
Re -
Thou
Allegro moderato. (♩ = 120)
Viol. I. Ob. e Org.
Archi
Fag. & Tromboni
Cello e Cor.
Viol. II. e Clar.
Timp.
Re -
Thou
gna - - tus es, di - gna - tus es, re -
through the cross, Thou hast re - deemed, Thou
di - me - re di - gna - - tus es, re - di - me -
hast re-deemed us through the cross, Thou hast re -
Re - di - me - re di -
Thou hast re-deemed us
Viola
Tromboni
Bassi

200

di - me - re di - gna - tus es, re - di - me - re, re -
hast re-deemed us through the cross, Thou hast re - deemed, Thou

di - me - re di - gna - tus es, re - di - me - re, re -
hast re-deemed us through the cross, Thou hast re - deemed, Thou

re di - gna - tus es, re - di - me - re, re - di - me -
deemed, Thou hast re - deemed, Thou hast re - deemed, Thou hast re -

gna - - tus, es, re - di - me - re, re - di - me -
through the cross, Thou hast re - deemed, Thou hast re -

Fl 8va

di - me - re di - gna - - tus es, re -
hast re - deemed, re - deemed us through the cross, Thou

ff

di - me - re di gna - - tus es, re -
hast re - deemed us through the cross, Thou

ff

re di - gna - tus es, re - di - me - re di -
deemed us through the cross, Thou hast redeemed us

ff

re di - gna - tus es, re - di - me - re di -
deemed us through the cross, Thou hast redeemed us

ff

ff Tutti

ff Trombone

Timp.

di - me - re di - gna - tus es, re - di - me - re di -
hast redeemed us through the cross, Thou hast redeemed us

di - me - re di - gna - tus es, re - di - me - re di -
hast redeemed us through the cross, Thou hast redeemed us

gna - tus es, re - di - me - re di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

gna - tus es, re - di - me re di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

Ped. *

210

gna - tus es, di - gna-tus es, di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

gna - tus es, di - gna-tus es, di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

di - me - re di - gna-tus es, di - gna - tus es, re - di - me - re di -
hast redeemed, Thou hast redeemed us through the cross, Thou hast redeemed us

di - me - re di - gna-tus es, di - gna - tus es, re - di - me - re di -
hast redeemed, Thou hast redeemed us through the cross, Thou hast redeemed us

Timp.
8va bassa...
Ped. *

di - me-re di - gna - tus es, re - di - me-re di -
hast redeemed us through the cross, Thou hast redeemed us

di - me-re di - gna - tus es, re - di - me-re di -
hast redeemed us through the cross, Thou hast redeemed us

gna - tus es, re - di - me-re di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

gna - tus es, re - di - me-re di - gna - tus es, re -
through the cross, Thou hast redeemed us through the cross, Thou

Ped. ✻

H

gna - tus es, di - gna - tus es, di - gna - tus, di-gna - tus es,
through the cross, Thou hast redeemed, re - deemed us through the cross,

gna-tus es, di - gna - tus es, di - gna - tus, di-gna - tus es,
through the cross, Thou hast redeemed, redeemed us through the cross,

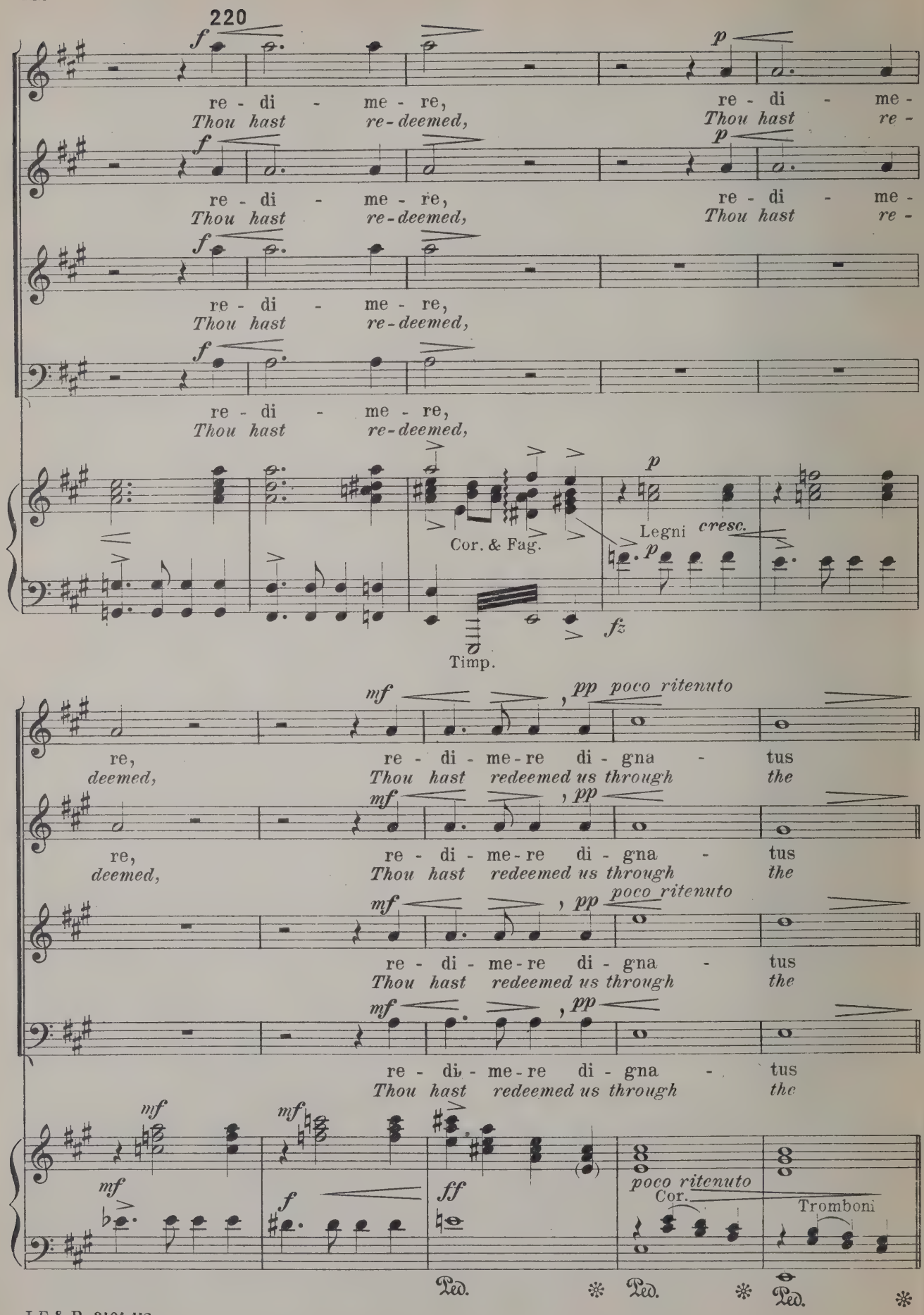
di - me - re di - gna - tus es, di - gna - tus, di-gna - tus es,
hast re-deemed us through the cross, redeemed us through the cross,

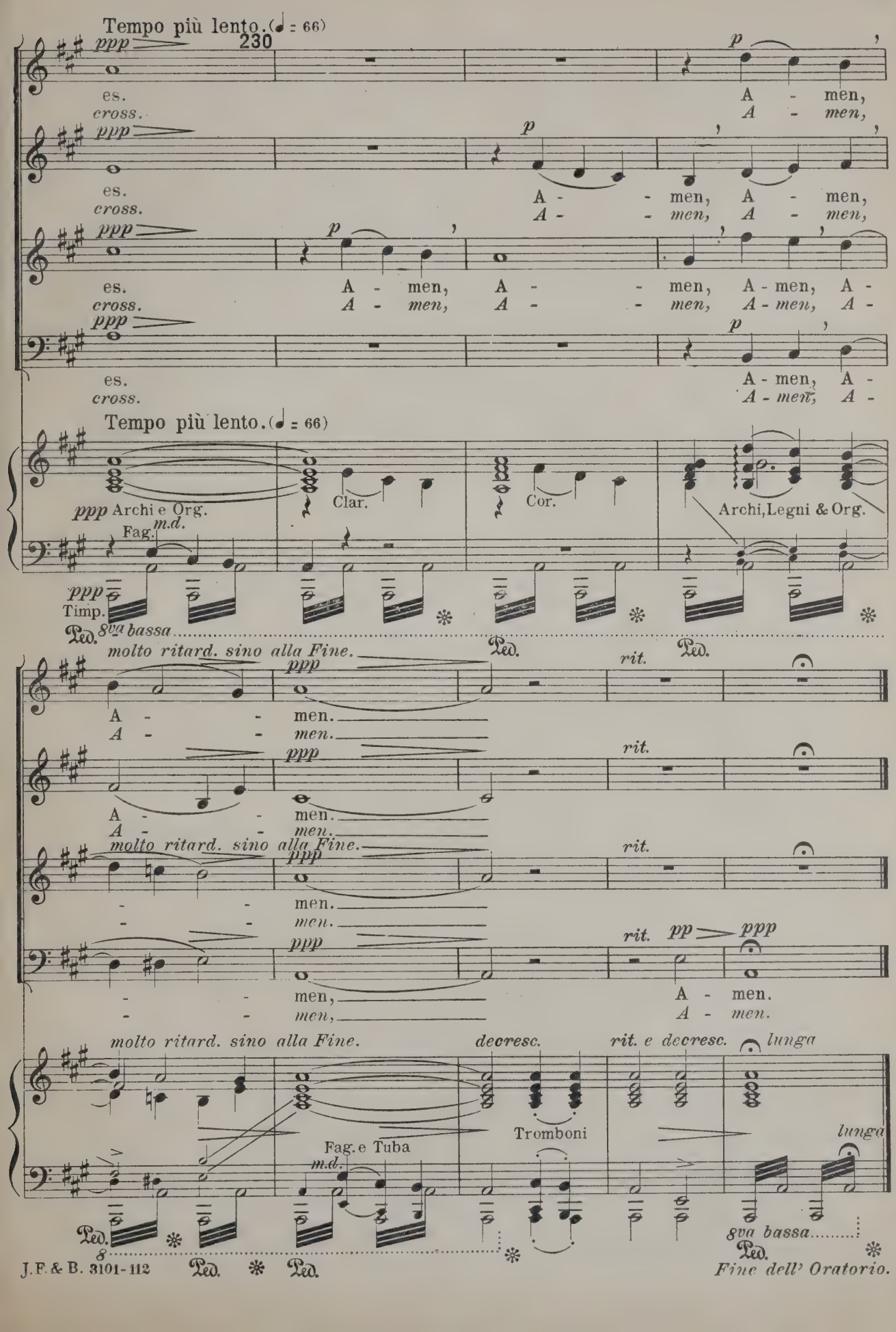
di - me - re di - gna - tus es, di - gna - tus, di-gna - tus es,
hast re-deemed us through the cross, re - deemed us through the cross,

Fl. 8va

Timp.

8va bassa


220
f
p
re - di - me - re,
Thou hast re-deemed,
re - di - me -
re -
Cor. & Fag.
Legni
cresc.
fz
Timp.
mf
pp poco ritenuto
re,
deemed,
re - di - me - re di - gna - tus
Thou hast redeemed us through the
poco ritenuto
ff
Cor.
Tromboni
Ped.


Tempo più lento. (♩ = 66)
230
ppp
p
es.
cross.
A - men,
A - men,
A - men, A - men,
A - men, A - men,
A - men, A - men, A - men, A -
A - men, A - men, A - men, A -
A - men, A -
A - men, A -
Tempo più lento. (♩ = 66)
ppp Archi e Org.
Fag. m.d.
Clar.
Cor.
Archi, Legni & Org.
ppp
Timp.
Ped.
8va bassa
molto ritard. sino alla Fine.
rit.
A - men.
A - men.
A - men.
A - men.
A - men.
A - men.
A - men.
A - men.
pp
A - men.
A - men.
molto ritard. sino alla Fine.
decresc.
rit. e decresc.
lunga
Tromboni
Fag. e Tuba
m.d.
8va bassa
Fine dell' Oratorio.

"Les Sept Paroles du Christ" le 5e oratorio du célèbre auteur, est sans contredit, son ouvrage le plus considérable. Les précédents oratorios du Dr. Hartmann: "St. Pierre", "St. François", "La Cène" et "La Mort du Sauveur" ont été exécutés avec beaucoup de succès dans les principales villes d'Europe. A New York, à Carnegie Hall, "St. Pierre" fut chanté en 1907 sous la direction de l'auteur, et cette magnifique exécution est considerée comme le meilleur et le plus brillant concert de la saison. La première audition des "Sept Paroles" a eu lieu en Bavière, à Bamberg, le 11, 12 et 13 Octobre 1908.

Paul Eugène von An der Lan-Hochbrunn, le nom de l'auteur avant son ordination, est né à Salurn, Tyrol en 1863. Parmi ses principaux maîtres de musique nous citerons les professeurs Zepperle, Anzoletti, Pierre Singer, Homeyer etc. En 1893 il fut nommé maître de chapelle de l'église St. Sauveur à Jérusalem et à l'église du St. Sepulchre. En 1895 on le trouve organiste de l'Aracoeli à Rome, ce qui lui vaut d tre nommé succeseur de Cesi comme directeur du Conservatoire de Santa Chiara ou il enseigne de 1901 à 1903 la composition et l'instrumentation et eut pour succeseur Mascagni. Depuis 1906 sa résidence définitive est Munich.

Au course de sa carrière il fut honoré de nombreux titres et récompences: En 1898 il fut élu membre de l'Académie de Ste. Cécile à Rome. En 1905 il est membre honoraire de l'Académie Platania de Palermo et reçoit une médaille d'or; il est en même temps membre de l'Académie des Vingt-quatre Immortels à Rome, docteur honoraire de la faculté de théologie de l'Université de Wurzbourg, Bavière. Comme Tyrolien il est membre de l'Ordre des Nobles Tyroliens où il reçut en 1901 la Croix d'or pro Ecclesia Pontifice de première classe, puis en 1902 la grande médaille d'or pour l'Art et la Science d'Autriche; en 1905 il fut nommé par l'empereur François Joseph Chevalier de l'ordre impérial autrichien, et reçut la même année la médaille d'or du Chapitre Vatican. L'empereur Guilleaume II lui a offert, comme preuve d'estime, la grande édition complète des œuvres de Bach et il a reçu de la cour bavaroise la collection des partitions de Richard Wagner.

"Die Sieben Letzten Worte" ist der Titel des fünften Oratoriums aus der Feder des berühmten Komponisten und ohne Frage bedeutet dieses Werk die Krone seiner Schöpfungen. Dr. Hartmann's vier anderen Oratorien: "St. Peter", "St Franziskus", "Das Letzte Abendmahl" und "Der Tod des Herrn" sind alle mit grossem Erfolg in den grösseren Städten Europa's aufgeführt worden. "St. Peter" wurde in New York in Carnegie Hall im Jahre 1907 unter persönlicher Leitung des Komponisten gesungen und diese Aufführung wurde in Musikkreisen als das bedeutendste Konzert der Saison angesehen. Die ersten Aufführungen der "Sieben Letzten Worte" haben am 11., 12. und 13. Oktober 1908 in Bamberg stattgefunden.

Paul Eugen von An der Lan-Hochbrunn, unter welchem Namen er vor seiner Ordination bekannt war, wurde geboren in Salurn, Tyrol, im Jahre 1863. Unter seinen Lehrern seien genannt: Zepperle, Anzoletti, Peter Singer, Homeyer etc. 1893 erhielt er einen Ruf nach Jerusalem als Organist und Chorleiter an der Erlöserkirche und der Basilika des Heiligen Grabes. 1895 finden wir ihn als Organist an Aracoeli in Rom, wo er gleichzeitig als Direktor des Konservatoriums Santa Chiara tätig war. Sein Vorgänger in dieser Stellung war Cesi und sein Nachfolger Mascagni. Von 1901 bis 1903 wirkte er hier als Lehrer der Komposition und Instrumentation. Seit 1906 hat Dr. Hartmann seinen permanenten Wohnsitz in München.

Während seiner Laufbahn kamen ihm Ehrungen in grosser Anzahl zu. 1898 wurde er zum aktiven Mitglied der Kgl. Musik-Akademie St. Cäcilia in Rom erwählt, 1900, als Partenio Meonio, zum Mitglied der Akademie der Akadier. 1905 zum Ehrenmitglied der Academia Platania in Palermo mit der goldenen Medaille ernannt, wurde er auch gleichzeitig Mitglied der Akademie der 24 Unsterblichen in Rom. Die Universität Würzburg ehrte ihn durch die Ernennung zum Ehrendoktor der Theologischen Fakultät. P. Hartmann entstammt einem alten tyroler Adelsgeschlecht und empfing 1901 das goldene Ehrenkreuz erster Klasse pro Ecclesia et Pontifice, 1902 die grosse goldene Medaille von Oesterreich für Kunst und Wissenschaft und 1905 ernannte ihn Kaiser Franz Joseph I. zum Ritter des Franz Joseph Ordens. Im gleichen Jahre erhielt er auch die grosse goldene Medaille des vatikanischen Kapitels. Von Kaiser Wilhelm II. wurde ihm die grosse Ausgabe von Bach's Werken zum Geschenk gemacht und der bayrische Hof verehrte ihm die Partituren Wagner's.

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THE MOST IMPORTANT OF THE HARTMANN ORATORIOS

The Seven Last Words of Christ on the Cross

An Oratorio for Soli and Chorus of Mixed Voices

(Latin and English Words)

With Accompaniment of Orchestra and Organ

BY

DR. P. HARTMANN VON AN DER LAN-HOCHBRUNN, O. F. M.

PRESS COMMENTS

W. J. BOWDEN in the Liverpool "Porcupine"

Haydn, Graun, Rossini, Dvorak, Th. Dubois and Sir Villiers Stanford represent the best known composers who have essayed to illustrate the tragedy of Calvary, but it appears to have been left for a Tyrolese Franciscan monk to create a tonal environment of the Crucifixion that seems to express in a remarkably forcible, yet reverent manner, the gentle resignation of the Redeemer, the unspeakable anguish of Mary and her companions, the bloody savagery of the Jews and Roman soldiery, and the darkness and horror of the final scene. Not for a moment does he lose sight of the fact that he is engaged in giving a musical parallel of the consummation of the Divine mission and he ever keeps before him the danger of becoming merely hysterically sensational or brutally realistic when dealing with the sanguinary story of the Cross. Dr. Hartmann's treatment of the subject is at the same time essentially modern, and, as far as one can gather from Biedermann's apparently comprehensive arrangement, the orchestration is independent and picturesque yet reined with a firm hand. The central figure is undertaken by a baritone, who remains out of sight, the tones of the organ being called upon specially to accompany his utterances. The parts of Dismas and Longinus are doubled by a bass voice, and the Gospel sentences of the narrator are for a soprano voice. One of the most moving incidents in the oratorio is the dialogue between Christ and the penitent thief (Dismas), which occurs during the second "Word," the solo allotted to the latter being one of the finest things in the work. The choral matter, without being excessively difficult, is nevertheless somewhat complex, but the interest is maintained throughout and a fugal episode on the words, "Thou hast redeemed us through the Cross," forms an appropriate and consolatory pendant to the text as well as an effective finale. Although the original libretto is in Latin, the English translation follows it very closely and has been very well done. On this account therefore this new version of "The Seven Words" ought to commend itself to festival promoters, Cathedral authorities or any other fully equipped musical body, and the absence of anything that would give rise to hostile objection or sectarian controversy is a strong argument in favor of this really impressive piece of sacred musical art being taken in hand by any competent church establishment. It must be remembered, however, that in order to secure an adequate rendering, a capable orchestra is a *sine quâ non*, as the varied demands of the instrumentation and symphonic interludes cannot otherwise be met with any hope of success. If, therefore, in addition to this solo vocalists are reliable and the choir efficient Dr. Hartmann's oratorio can hardly fail to command the respect due to the genius and industry of an accomplished scholar and a cultivated musician.

The Oratorio is dedicated to Alfonso XIII, King of Spain.

La Tribune de Saint Gervais—Paris, January 1909 (Translation.)

THE SEVEN LAST WORDS OF CHRIST ON THE CROSS, Dr. P. Hartmann von An der Lan-Hochbrunn

"His latest work is for choir and orchestra, with three soloists, the relator (soprano), the invisible Christ (baritone), and two personages, Dismas and Longinus (bass), whose parts are sung by one person. The work is divided into two parts.

"We note the always interesting, happy and hallowed manner in which appears the voice of the Christ, with the most appropriate repetitions of the theme, and in the most expressive modifications, with a harmonisation often extremely rare and seductive. Having at hand the piano score only, it is hard for us to speak of the orchestration, but from instrumental indications printed between the staves, it is easily seen with what care the orchestration has been worked out, and its frank and grave sonority. One cannot but note the extreme skill in the writing of the quartet. But this could not very well be otherwise, Dr. Hartmann being a Tyrolese. In that country the string instruments have always held a place of honor, and the technique becomes, so to speak, instinctive to any one that feels the call to be a composer.

"We trust that this perfectly sincere praise will suggest to our readers the idea of wishing to become acquainted with Dr. Hartmann's works, which are of great value, great culture, and beautiful temperament, and whose artistic envolée can stand on a par with the most beautiful models.

NEW MUSIC REVIEW, New York

"The composer has taken his text from the Gospels of SS. Matthew, Luke and John, with selection from the Apocalypse the Roman Liturgy, and Ecclesiastical Hymns. The story of Christ's agony is told by a narrator (soprano), the words of Christ are given to a baritone (invisible), the words of Dismas (the thief) are sung by a bass, and there is the usual four-part chorus. The oratorio is intensely dramatic, and contains some striking climaxes; indeed, surprises of harmonic and tonal character are met on nearly every page. Space prevents an extended review of the work, but it may be said that it is full of interest for the student, who will find a great deal that is new in the treatment of the theme. The employment of the orchestral instruments is very fully indicated.

MUSICAL AMERICA, New York

"Choral societies that make a specialty of sacred compositions in the larger forms will welcome a new oratorio, 'The Seven Last Words of Christ on the Cross,' which has just been published by J. Fischer & Bro., of New York. It is from the pen of Dr. P. Hartmann von An der Lan-Hochbrunn, whose 'St. Peter' was introduced in New York in April, 1907. The new work, conceived in a true spirit of reverence, is most effectively developed without bordering at any time on the theatrical. The music is essentially vocal and appropriate, and creates most impressively that elusive thing termed 'atmosphere,' which so many composers fail to realize. It is a work of marked beauty, and will doubtless find its way into the repertoire of the leading oratorio organisations."

Orchestral Score, $10.00. Vocal Score, Arranged from the Composer's Orchestral Score, by Dr. E. J. Biedermann, $1.25

PUBLISHED BY

J. FISCHER & BRO., NEW YORK

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PTLP Review:
0 Brittle ✓
0 Acid Free

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THE SEVEN LAST WORKS OF CHRIST ON THE CR-
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